

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
LEGEND OF ST. CHRISTOPHER

A DRAMATIC ORATORIO

FOR SOLO VOICES, CHORUS, ORCHESTRA, AND ORGAN

THE VERSE BY

ISABELLA PARKER

THE MUSIC BY

HORATIO PARKER.

(Op. 43.)

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# THE LEGEND OF ST. CHRISTOPHER.

## CHARACTERS.

OFFERUS. *Bass.*

THE KING. } *Tenor.*  
THE HERMIT. }

THE QUEEN. *Soprano.*

SATAN. *High Baritone or Robust Tenor*  
(*Tenore robusto*).

THE ANGEL. *Soprano.*  
(*May be sung by the QUEEN.*)

THE CHILD. *Soprano.*  
(*Preferably a boy's voice.*)

A CHORUS.

## PROLOGUE.

56\*  
In the grey dawn of early time,  
The Church on earth arose ;  
Upbuilt with battlements sublime,  
Against her mighty foes.

And many a noble saint of old,  
The fair foundation laid ;  
And living stones, of price untold,  
The stately fabric made.

In glory of unfading light  
Their faithful record lives ;  
The touch of Time the vision bright  
Unchanging lustre gives.

## ACT I.

### SCENE I.

(*An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance, upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.*)

CHORUS OF MEN.

The King! the King returns in triumph!  
Come forth and bid him joyful welcome.  
Haste, come forth!

CHORUS OF MAIDENS.

(*With laurel wreaths and garlands of flowers.*)

He comes, our King, in regal pride and glory ;  
Our faithful legions follow in his train ;  
Their noble deeds, renowned in song and story ;  
We count, and welcome them with glad refrain.

Hail to our King, our heroes hail !  
Our loyal welcome shall not fail ;  
Your praises rise on honour's wing,  
While in high chorus here we sing.

(*The KING arrives.*)

SOLDIERS' CHORUS.

Sing victory, sing victory, our glorious King  
returns,  
Triumphantly, triumphantly, his chariot  
homeward sped ;  
In loyal hearts, in loyal hearts, the flame of  
triumph burns ;  
The conqueror, the conqueror, we crown his  
honoured head.

(*They place the wreath upon his head.*)

DOUBLE CHORUS.

Women.

Hail to our King and heroes brave !  
Right royal welcome do we give ;  
While banners high above you wave,  
Long, long in gladness may ye live.

*Men.*

Hail to our King and maidens fair !  
Right royal welcome do ye give ;  
Garlands of flowers ye maidens bear,  
Long, long in gladness may ye live.

(*OFFERUS, the giant, emerges from the wood and kneels before the KING.*)

*Offerus.*

Mighty King, to thee I bend,  
Humble homage offer thee ;  
Kindly my request attend,  
And grant to me,  
Thy slave to be.  
I entreat, my offer thou'lt receive ;  
Brave and faithful service will I give.

*King.*

Thy name, bold wanderer !

*Offerus.*

Offerus my name. Immortal gods have  
given me strength and stature to excel. And  
long in poverty have I sought the mightiest  
earthly monarch, that my service might be his.

*King.*

Thy service I receive, thou Offerus, and bind  
thee to obey my commands.

*Offerus.*

Henceforth thy slave am I, for thou the  
mightiest art.

*King.*

Give thy service unto me,  
Rich rewards I offer thee.

*Offerus.*

Burden-bearer is my name,  
Service is my only claim.

*King.*

Thou art mine, and mine alone,  
Till life be done.

*Offerus.*

I am thine, and thine alone,  
Till there come a mightier one.

## SCENE II.

(*A hall in the Palace. The QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.*)

*Queen.*

The dear delights of home and peace  
Once more, my love, are thine.  
Could strife and war forever cease,  
What joy, what bliss were mine !  
Then no more my heart in sorrow  
Should be sad for the coming morrow.  
Yet proud am I thy noble deeds to hear,  
And willing tribute to thy courage bear.

*CHORUS.*

Yes, proud are we thy noble deeds to hear,  
And willing tribute to thy courage bear.

*King.*

Thy welcome voice, beloved,  
Is music to my heart.  
Now gladly will I linger,  
Nor willingly depart.  
The memory of battle's fierce affray  
Is banished and forgotten, far away.

*Queen.*

From cruel voice of clanging arms  
Thou comest to thy rest ;  
Free from the fear of dread alarms,  
This refuge is thy best.  
Rest thee here, love shall enfold thee ;  
Peace within her arms shall hold thee.

*King.*

Come, Offerus, present thee to our Queen.  
(*OFFERUS advances and kneels.*)

*Offerus.*

Most royal lady, here I kneel  
To offer thee thy rightful due ;  
Command me, and with earnest zeal  
I gladly give my service true,  
Thee and my royal master to obey,  
With proud submission, from this happy day.

*Queen.*

Rise, Offerus, I take thy service, brave and  
worthy man.

*Offerus.*

I will serve thee, I obey thee, most gracious  
Queen.

(*Exeunt all but KING and QUEEN.*)

*King.*

There is a king, albeit a slave;  
How gentle is he, and yet how brave!  
May heaven delay the fateful hour  
When he shall find a mightier power.

*Queen.*

How can he find on earth a mightier?  
Art thou not lord of all the kingdoms now?

*King.*

I am, but powers there be I cannot dare  
To brave. I must before them bow.

[*Exeunt.*]

### SCENE III.

(*An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.*)

*King.*

Hold, Offerus, send not the shaft! Knowest  
thou not this dreadful wood is haunted?

*Offerus.*

Haunted, by whom?

*King.*

By the presence of the Fiend.

*Offerus.*

Who's the Fiend that thou should'st fear him?

Fear I know not, though a slave.  
Thou, O King, hast found thy master,  
Him I seek and thee I leave.

(*He sends the arrow and moves towards the wood.  
Fires flash in the distance.*)

*King, Queen, and Chorus.*

Stay, good Offerus, O stay,  
Terrors are before thee.  
Darkest clouds close o'er thee,  
Wings of demons hover  
Round thy path and over;  
Dost thou not discover  
Horrid phantoms in the way?

Leave us not, good Offerus;  
See the lurid gleaming  
Of the fires upstreaming  
In the forest glowing,  
Where thy steps are going,  
Thy great gifts bestowing  
On the Fiend, to leave us thus.

(*OFFERUS, moving slowly, turns.*)

*Offerus.*

I see the darkening path,  
And yet I cannot stay.  
A stronger king than thou,  
I must before him bow.  
I would not feel thy wrath,  
But him I must obey.

*King and Chorus.*

Farewell, our hero, gallant Offerus. Thy  
vow leads thee forth to mightier power devoted.  
Farewell!

(*They watch him as he disappears in the wood.*)

## ACT II.

### SCENE I.

(*A desert plain. OFFERUS meets SATAN at the head of an armed legion.*)

*Satan.*

See where comes bold Offerus,  
He hath learned no evil.  
Fears nor man nor devil,  
He shall come and dwell with us.  
Man, who art thou, and whom dost thou seek?

*Offerus.*

I seek that Fiend, who maketh kings to  
tremble. I would have him for my master.

*Satan.*

Prince of all this world am I.  
Come, thou noble creature,  
Yield thee, body, mind, and soul  
Unto my supreme control.  
Fit reward shalt thou enjoy,  
For thy kingly nature.

Thus my followers I lead  
Through this barren region,  
Storms and whirlwinds do not flee;  
Naught on earth can conquer me.  
My commands they ever heed,  
Faithful demon-legion.

*DEMONS.*

Satan, our king, thy reign we own,  
Thy might alone,  
In all our ranks it holdeth sovereign sway.  
Thee we obey.



*Offerus.*

I also thee obey.  
Yield me unto thy will.  
Thou shalt have utmost sway  
O'er my strength and my skill,  
Thy every behest to fulfil.

## DEMONS.

Thus we march, a mighty legion,  
Through the world's wide fields afar,  
All its woes and ills unheeding,  
Discord dire and ruin spreading,  
And throughout the fairest region  
Bring confusion, rage, and war.

Shrines and altars fall before us,  
Naught is sacred in our eyes ;  
Drink we deep in fullest measure  
Of the cup of earthly pleasure ;  
Mirth and music merrily share we,  
Pleasure's flowing goblet bear we,  
And there is naught we fear in earth or skies.

Thus we march, &c.

(*Exeunt singing.*)

## SCENE II.

(*They arrive at a cross. SATAN trembles and turns away. The sound of women's voices is heard singing :—*)

Asperges me, Domine,  
Hyssopo et mundabor.  
Lavabis me, lavabis me,  
Et super nivem de alabor.

*Offerus.*

Ha, my master, tremblest thou ?  
This high cross thou fearest,  
Nor, in terror, dar'est  
Even to look upon it now.  
Why showest thou these signs of fear ?  
The mystery to me declare.

## CHORUS.

On the cross the Lord of Heaven  
Died, to ransom man, His creature ;  
There His blessed life was given  
To upraise the fallen nature ;  
Therefore are the signs of fear :  
None but saints the sight can bear.

*Offerus.*

Thou art my master no longer ;  
I seek the Lord who died,  
For He is greater and stronger.  
I follow far and wide  
Till I His face may behold,  
And learn His love manifold.

*Satan.*

Offerus, beware, beware !  
How canst thou endure  
Fast and vigil, watch and prayer,  
Heaven to secure ?  
Earth's delights I give to thee,  
Heaven is far above ;  
Lose not present liberty  
Future hope to prove.

Offerus, beware my wrath,  
Heavy shall it fall on thee ;  
Ruin shall attend thy path—  
Thus now do I warn thee.  
All the kingdoms of the world,  
All their glory great,  
These I own, and alone  
I can bestow them.  
All this glory and power I give thee ;  
Come, faithful servant, I bid thee ;  
Call not vengeance upon thee.  
Stay, Offerus, stay.

*Offerus.*

Ask me not my vow to break.  
Him, the Highest, will I seek ;  
Unto Him, the Lord of Heaven,  
Shall my life henceforth be given ;  
There, at length, my restless mind  
True content and peace shall find.

## CHORUS.

Farewell, our hero, gallant Offerus !  
Thy vow leads thee forth to mightiest power  
devoted.  
Love guide thee in thy quest of Him who  
only can give thee peace and joy, and meet  
reward for noble strife. Farewell !

## ACT III.

## SCENE I.

(*A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS, who is clad in worn garments.*)

*Offerus.*

Tell me, good father, where to find the Lord of Heaven.

*Hermit.*

Enter, son, rest thee, and let me bathe thy feet, for they are sore and travel-stained.

*Offerus.*

Glad am I to rest. I am weary,

*Hermit.*

Rest thee here, my son; refreshment will I offer thee.

*(The HERMIT brings food and a long flowing garment.)*

*Hermit.*

The story thou shalt hear  
Of Him, the Saviour blest,  
Who came our life to share,  
And lead us to His rest,

Wise men had foretold His coming,  
From the Orient land they came,  
Star-led, through the desert roaming,  
To the town of Bethlehem.

Through many blessed years  
His dwelling was with men  
Bearing their griefs and cares  
And soothing every pain,

When His work on earth was ended,  
Willingly He gave His life,  
And to heaven once more ascended,  
Conqueror in the deadly strife,

*Offerus.*

Most wonderful thy story! How thankfully I hear it from thy lips. Thy voice, good father, brings a memory strange to me.

*Hermit.*

It is not strange, for I was Oriens, the monarch proud, who now for many years have served the King of kings.

Come, and I will show thee  
All the Church's beauty,  
Where her worship holy  
Daily doth arise,  
With her blessing o'er thee  
Thou shalt learn thy duty,  
And in service lowly  
Train thee for the skies,

## SCENE II.

*(The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.)*

CHOIR.

Asperges me, Domine,  
Hyssopo et mundabor.  
Lavabis me, lavabis me,  
Et super nivem de albor.

*(OFFERUS, greatly moved, draws the HERMIT aside.)*

*Offerus.*

Tell me, good father, what can I do for the Christ, my Master.

*Hermit.*

Come, and I will show thee  
All the Church's beauty,  
Where her worship holy  
Riseth day by day.  
In that worship lowly,  
Learn thy constant duty,  
And with light before thee,  
Tread the blessed way.

CHOIR.

Gloria in excelsis Deo,  
Et in terra pax hominibus bonæ voluntatis.  
Laudamus te,  
Benedicimus te,  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex Cœlestis, Deus, Pater Omnipotens.  
Domine Fili Unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram,  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

*Offerus.*

*(With great firmness.)*

In gloria Dei Patris, Amen!  
Now let me go, my father, where I may serve the Lord.

## TRIO.

*The Hermit, Offerus, and an Angel.*

Learn the blessedness of giving,  
Give thy strength, thy soul, thy spirit  
For the Master ever-living  
Claiming no reward, no merit.  
So in boundless liberty shalt thou walk for  
evermore.

Thy best labour freely given  
In the largest, fullest measure,  
Dear to man, beloved of heaven,  
Thou shalt taste immortal pleasure,  
And unending rest remains, when thy noble  
life is o'er.

## HYMN.

Jam sol recedit igneus,  
Tu lux perennis unitas,  
Nostris beata trinitas  
Infunde lumen cordibus.

Te mane laudum carmine,  
Te deprecamur vespere,  
Digneris, ut te supplices,  
Laudamus inter cœlites.

Patri simulque Filio,  
Tibique, Sancte Spiritus,  
Sicut fuit, sit jugiter  
Sæclum per omne gloria.

## SCENE III.

*(The HERMIT'S cottage.)*

*Offerus.*

Tell me now, father, what can I do for the  
Christ, my Master?

*Hermit.*

Yonder is the river, deep and rapid, where  
many cross in danger. Build thee a hut upon  
its banks and carry them through the flood.

*(Light fills the cottage. An Angel sings:—)*

Blessings of heaven  
Richly are given,  
Service most worthy  
Waiteth before thee.

## SCENE IV.

*(A small hut on river bank. There is night  
and storm. A child's voice sings:—)*

Offerus, wilt thou not bear me across?

*(OFFERUS appears, but, seeing nothing, re-enters  
the hut. The child's voice repeats:—)*

Offerus, carry me over to-night!

*(Again he goes forth but finds nothing. The third  
time the voice is heard nearer:—)*

Offerus! Offerus! carry me over to-night!

*(And a little child is seen. OFFERUS lifts the child  
and enters the stream. There is great violence  
of the elements, but a quiet light upon the  
child's head.)*

*Offerus.*

Bearing thus my precious burden  
Through the wild and angry flood,  
Every moment heavier growing,  
As the weight of all the world.  
In the tumult of the surges  
Power Divine my spirit urges,  
Till I win the blessed guerdon  
Of my Lord's approving word.

*(The storm subsides. OFFERUS reaches the shore.  
The dawn appears faintly.)*

CHORUS.

Know, O mortal, thou hast borne  
In thine arms the Holy One,  
Christ, and the sin of the world.  
Peace be with thee! Lo, the morn  
On thy head its light hath thrown.

*Hermit.*

Christopher be now thy name,  
Thine henceforth by rightful claim.  
This, through the ages yet to be,  
Shall bring high honour unto thee.

CHORUS.

Labour nobly, bravely on  
Though the stormy waves arise.  
On the far eternal shore  
He is watching evermore,  
Who, at length, thy work shall own,  
And with joy divine shall crown  
With the saints in Paradise.

# THE LEGEND OF ST. CHRISTOPHER.

## PROLOGUE.

HORATIO PARKER, Op. 43.

*Molto moderato.*

**PIANO.** *f* *dim.* *poco rit.*

*p* *cres.*

*fff*

**1** **SOPRANO.** *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ; Up -

**ALTO.** *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

**TENOR.** *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

**BASS.** *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

**1** *p* *cres. . poco . a . poco.* *f marcato.*

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built with bat - tle - ments sub - lime, A - gainst her night - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her night - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her night - y

Up - built with bat - tle - ments sub - lime, A - gainst her night - y

foes. And ma - ny a no - ble

foes. Ma - ny a

foes. And ma - ny a

foes. Ma - ny a

saint of old, Her fair founda - tion laid; . . And liv - ing stones, of

saint of old, Her fair founda - tion laid; . . And liv - ing

saint of old, Her fair founda - tion laid; And liv - ing

saint of old, Her fair founda - tion laid; . . .

price un-told, The state - ly fab - ric made, . . . Lives . . .

stones, of price un - told, The state - ly fab - ric made, And liv - ing stones, of

stones, of price un - told, The state - ly fab - ric made, And liv - ing stones, of

. . . and liv - - - - - ing

*dim.* *p ben legato.*

. . . of price untold, The state - ly fab - ric made. In

price untold, The state - ly fab - ric made. In

price untold, The state ly fab - - ric made. In

stones, . . of price un-told, The fab - - ric made. In

3 *cres.*  
 glo - ry of un - fad - ing light Their faith - ful re - cord  
*cres.*  
 glo - ry of un - fad - ing light Their faith - ful re - cord  
*cres.*  
 glo - ry of un - fad - ing light Their faith - ful re - cord  
*cres.*  
 glo - ry of un - fad - ing light Their faith - ful re - cord

3 *p sub. ito.* *cres.*

*f* *ff* *sostenuto.*  
 lives, . . . it lives, . . . The touch of.. Time, . . . the vi - sion  
*f* *ff* *sostenuto.*  
 lives, . . . it lives, . . . The touch of.. Time, . . . the  
*f* *ff* *sostenuto.*  
 lives, . . . it lives, . . . The touch of.. Time, . . .  
*f* *ff* *sostenuto.*  
 lives, . . . it lives, . . . The touch of Time, . . .

*f* *ff* *legato.*

bright, . . . Un-chang-ing lus-tre gives, The touch of Time un-chang-ing lus-tre gives, . . . The touch of.. Time, the . . . the vi-sion bright, Un-chang-ing lus-tre gives, un- . . . the vi-sion bright, . . . Un-chang-ing lus-tre gives,

. . . tre gives, . . . un-chang-ing lus-tre gives for ev-er-more.  
vi-sion, un-chang-ing lus-tre gives for ev-er-more.  
-chang-ing, . . . un-chang-ing lus-tre gives for ev-er-more.  
un- . . . chang-ing lus-tre gives for ev-er-more.



## ACT I.

SCENE I.—An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.

*Allegro moderato.*

PIANO. *p*

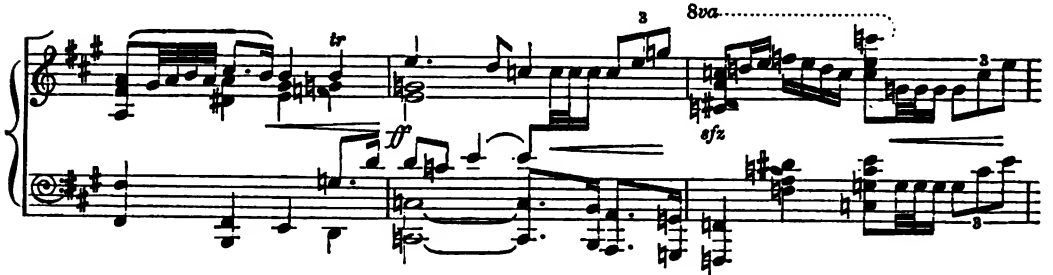
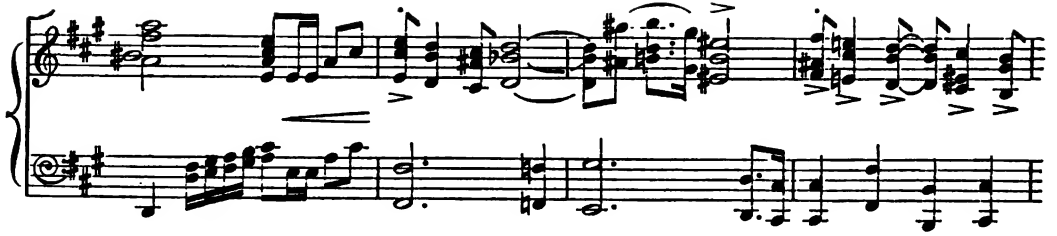
*cres. mf p*

*cres. . . poco . . . a . . . poco. ff*

4

5

3



*più p*

7

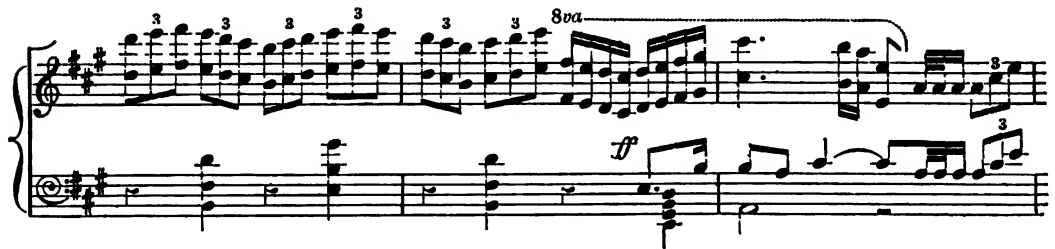
*p*

3 3 L.H.

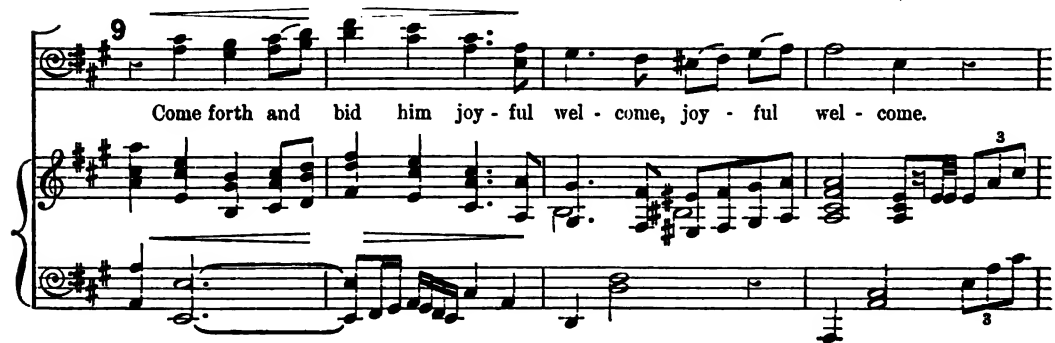
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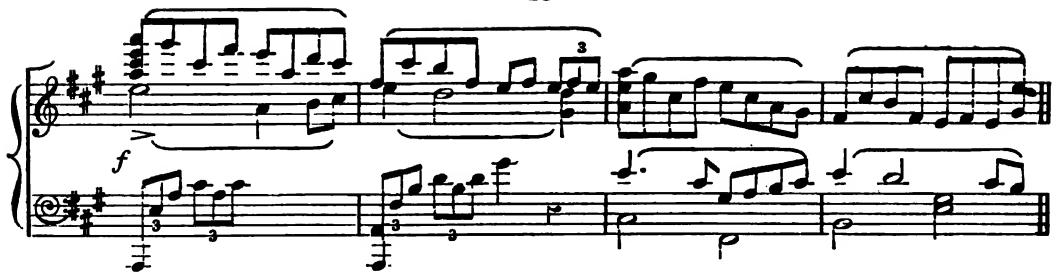
3 3

*poco a poco cres.*



BARITONES (A FEW MEN).





10 CHORUS OF MAIDENS (With laurel wreaths and garlands of flowers).  
*Poco più moderato.*

1st SOPRANO.

He comes, our King, in  
 2nd SOPRANO.

He comes, our King, in  
 1st ALTO.

He comes, our King, in  
 2nd ALTO.

He comes, our King, in

10 *Poco più moderato.*



no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds . . renowned in song and sto - ry, We count . . and welcome them with

Their no-ble deeds renowned in song and sto - ry, We count . . and welcome them with

glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

*poco cres.*

shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

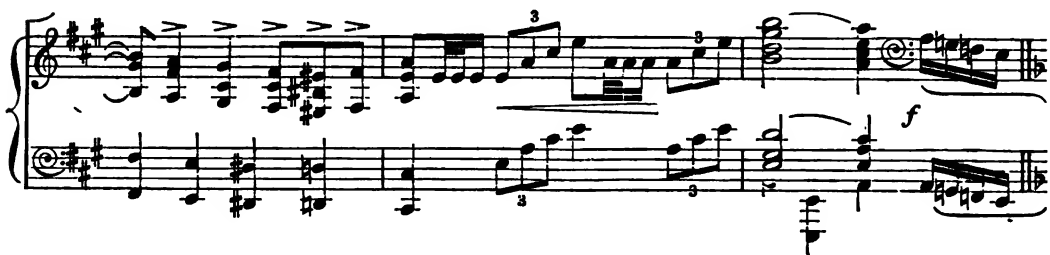
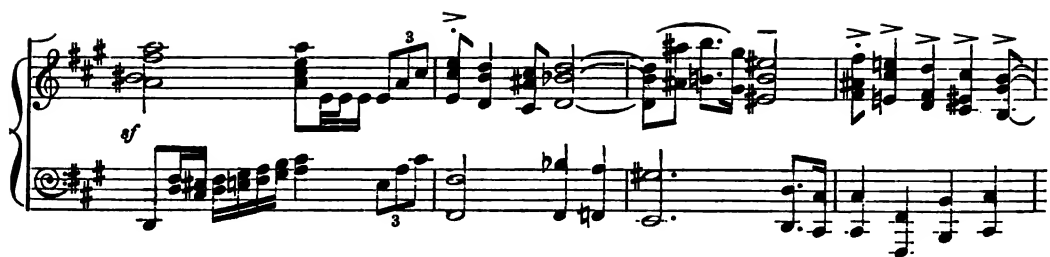
shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

*cres.*

*f*

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CHORUS OF MEN (SOLDIERS).  
1st & 2nd TENORS. 13

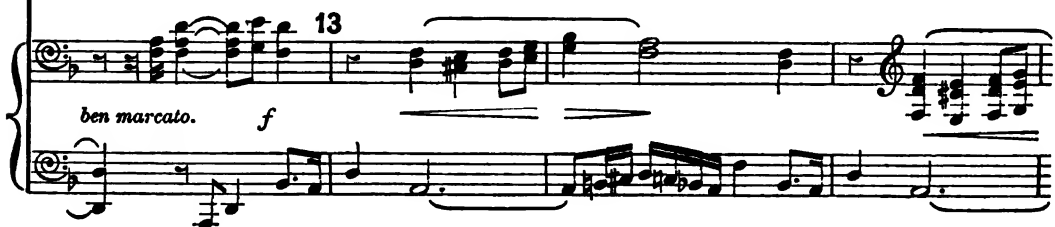
Sing vic - to - ry,

sing vic - to - ry,

1st & 2nd BASSES.

Sing vic - to - ry,

sing vic - to - ry,



sing vic - to - ry, . . . our glo - rious King re - turns, Tri -

sing vic - to - ry, . . . our glo - rious King re - turns, Tri -





*sostenuto.*  
 - umphant-ly, tri-umphant ly, his cha - riot homeward sped ; In loy - al hearts, in  
*sostenuto.*  
 - umphant-ly, tri-umphant-ly, his cha - riot homeward sped ; In loy - al hearts, in  
*p* *legato.*

1st TENOR. *f*  
 loy - al hearts, the flame of tri - umph burns, The  
 2nd TENOR. *f*  
 loy - al hearts, the flame of tri - umph burns, The con - queror, the  
 1st BASS. *f*  
 loy - al hearts, the flame of tri - umph burns, The con - queror, the  
 2nd BASS. *f*  
 loy - al hearts, the flame of tri - umph burns, The

*f*

con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.

*f*

(They place the wreath upon his head.)

14

1st &amp; 2nd SOPRANOS.

*cres. molto.*

Hail to our King, and he - roes brave,

Right roy - al wel - come

1st &amp; 2nd ALTOS.

*cres. molto.*

Hail to our King, and he - roes brave,

Right roy - al wel - come

1st &amp; 2nd TENORS.

*ff*

1st &amp; 2nd BASSES.

*ff*

Hail.. to our King, . . .

Hail.. to our King, . . .

14

ye shall have; While ban - ners high a - bove you wave, Our

ye shall have; While ban - ners high a - bove you wave, Our

Hail . . to our King, and maid - ens fair, With gar - lands bright, Your

Hail . . to our King, and maid - ens fair, With gar - lands bright, Your

loy - al wel - come now re - ceive, . . Hail to our King,

loy - al wel - come now re - ceive, Hail to our King,

loy - al wel - come we re - ceive, Hail,

loy - al wel - come we re - ceive, Hail,

1st SOPRANO. *Poco più mosso.*  
hail, hail to our King, hail! Right

2nd SOPRANO.  
hail, hail . . to our King! Right

1st & 2nd ALTOS.  
hail, hail to our King! Right

1st TENOR. *Poco più mosso.*  
hail to our King, hail to our King! Right

2nd TENOR.  
hail to our King, hail to our King! Right

1st BASS.  
hail to our King, hail . . . . to our King! Right

2nd BASS.  
hail to our King, hail, hail! Right

*Poco più mosso.*

roy al wel - come ye shall have; While

roy al, roy al wel - come, While

roy al wel - come, our he - roes, our

loy al wel - come we shall have; With

loy al, loy al wel - come, With

loy al .. wel - come, maid - ens

loy al wel - come,

ban - ners high a - bove you wave, Our loy - al wel - come

ban - ners high a - bove you wave, Our loy - al wel - come

he - roes shall have loy - al

gar - lands bright, Your loy - al

gar - lands bright, Your loy - al

fair, With gar - lands rare, Your

loy al wel - come

8269. c

*poco rit.* 15

now . . . . . re - - - ceive.

*poco rit.*

now . . . . . re - - - ceive.

wel - - - come . . . *poco rit.* now . . . re - - - ceive.

wel - - - come . . . now re - - - ceive.

*poco rit.*

wel - - - . . . . . come we re - - - ceive.

*poco rit.*

wel . . . . . come we re - - - ceive.

*poco rit.*

wel - - - come we re - - - ceive.

*poco rit.*

we . . . . . re - - - ceive.

*Sua* *Tempo lmo.* 15

*poco rit.* *ff*

*Poco più mosso.*

8va... 3 3

16 *L'istesso tempo.*

(OFFERUS, the giant,  
*Meno mosso.*

poco rit.

*emerges from the wood, and kneels before the KING.)*

17 *OFFERUS (BASS). Molto maestoso ma non lento.*

*f*

Might-y King, to thee I bend, Humble hom - age of - fer thee,

Kind - ly my re - quest . at - tend, And grant to me, Thy slave . . . . to

*legato.* *sfz*

18

be, I en - treat, my of - fer thou'lt receive, Brave and faith - ful

*p*

*Poco più mosso.*  
KING (TENOR).

service will I give. Thy name, bold wanderer !

*Poco più mosso.*  
*f* 3 3

OFFERTUS.

*f*

Of - fer - us . . my name, Immortal gods have giv'n me strength and

*a tempo.*

stature to ex-cel. And long . . in po-ver-ty have I

*p* 19

sought . . the mightiest earthly monarch, that my ser - vice might be

*p*

*King. un poco animato.*

Thy ser - vice I re - ceive, thou Of - fer-us, and

his . . . Hence - forth . . thy slave am I, for

*mf un poco animato.*

bind thee to o - bey . . my commands. Give thy ser-vice

thou, thou the mightiest art.

*20 Poco più largo.*

*f* *p* *f*



un - to me, Rich re-ward I of - fer thee.

Burden-bear - er

is my name, Ser-vice is my on - ly claim. I am

*poco a poco*

Thou art mine, . . . thou art mine, . . .

*più mosso.*

thine, . . . I am thine, I am

21 21b

*Allegro.*

thou art mine, . . mine a - lone, . .

thine, . . thine a - lone, . . Till I

*Allegro.*

Un - til life be end - ed, Thou art mine . . a -

find a night - ier, I am thine, thine a -

*poco rit.*

- lone, Till life . . . be . .

- lone, Till com - - eth . . . a night - ier

*ff poco rit.*

done. . . . .

one. . . . .

22

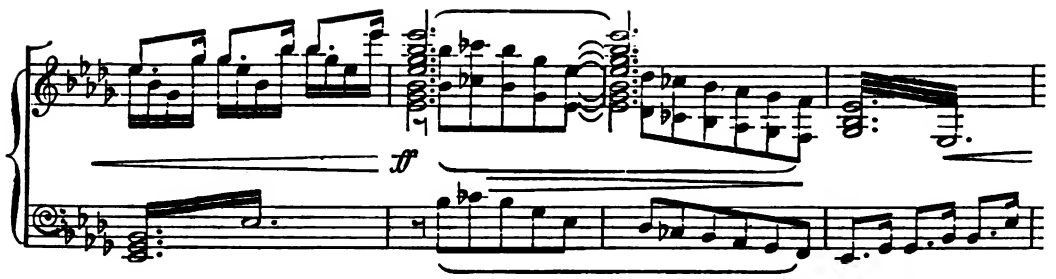
*p a tempo.*

*Sra.*

*ff*

23

This musical score is for a piano and voice piece. It consists of six systems of staves. The first two systems are for the voice, with lyrics 'done.' and 'one.' respectively. The remaining four systems are for the piano. The key signature has three flats (B-flat, E-flat, A-flat). Measure 22 begins with a piano dynamic and a tempo marking 'a tempo.' The piano part features intricate triplet and sixteenth-note patterns. A forte dynamic 'ff' appears in the third system. Measure 23 continues the complex piano texture. The score concludes with a double bar line and a repeat sign.



SCENE II.—A hall in the palace. The  
*Andante.*



QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.



25  
QUEEN (SOPRANO).  
*Stesso tempo. Andante.*



The dear . . de-lights of home and peace Once more, my

love, are thine. Could strife . . and war forev - er cease, . .

What joy, . . what bliss were mine! Then no more my heart in sor - row

Should be sad for the com - ing mor - row. Proud . . am I thy no - ble

deeds . . to hear, And will - ing tri - bute to thy cour - age bear.

27

27

*pp* SOPRANO. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

*pp* ALTO. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

*pp* TENOR. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds to hear, And will - ing tri-bute to thy

*pp* BASS. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, . . . And will-ing tri - bute

*pp* *cres.* *dim.*

*Poco più mosso.*  
cour - age bear.

*Poco agitato.* *marcato.*

*Allegro.* 28 KING.  
*Allegro.* Thy welcome voice, be - lov - ed, Is

mu - sic to my heart. . . Now gladly will I lin - ger,

Nor will - ing - ly de - part. The me - mo - ry of bat - tle's fierce af - fray Is

ban - ished, for - got - ten now far a - way, . . a - way.

*mf* *p*

QUEEN. 29 *Andante.*

From cru - el voice of clang-ing arms Thou com - est

*Andante.*

*p*

to thy rest, Free from fear of dread a - larms, This re - fuge is thy best. Rest thee

30

here, love shall en - fold thee, Peace with - in her arms shall

*p*

hold thee. On - ly faith - ful love,

*p cres.*

*cres.*

*p*



*poco rit.* *a tempo*

love . . shall en - fold thee here, A . .

CHORUS. *pp*

Love . . a -

*pp* Rest thee here, where love shall en -

*pp* Rest thee here, where love shall en -

*pp* Rest thee here, where love shall en -

31 *poco rit.* *pp a tempo.*

*dolce.*

lone, . . . . . love a - lone . . . . .

*dolce.*

lone, . . . . . love a - lone en -

*dolce.*

fold . . thee, thy love with - in her arms en -

*dolce.*

fold . . thee, . . love shall hold thee, . .

*dolce.*

fold thee, in her arms, love . .

81

32

en - fold - eth thee.

fold eth thee.

fold eth thee.

love en - - fold - - eth thee.

en - - fold thee.

32

*p*

L.H. *cres. poco a poco.*

*8va*

*f* *fff* *dim. poco a poco.*

*p*

33  $\text{♩} = \text{♩}$  KING.

Come, Of-fer-us, pre-sent thee to our

*pp* *sf p*

(OFFERUS advances and kneels.)

Queen.

*Poco più mosso.*

*mf* *p*

34

OFFERUS. *Maestoso non lento.*

Most roy-al la - dy, here I kneel To of-fer thee thy

*mf*

right - ful due;

Com - - mand me, and with ear-nest zeal

*mf*

I . . . glad - ly give . . . my ser-vice true, Thee . . .

. . . and my roy-al mas - ter to o - bey, . . . In proud sub - mis - sion, this

hap - py day. Rise, Of - fer - us,

35 QUEEN.  
*ff Con moto.*

I . . . take . . . thy ser - vice, Rise, . . . I

OFFERUS. *f*

I . . . give . . . my ser - - vice

8va

*poco a poco crescendo e più mosso.*

bid thee, I re - ceive thee, I re - ceive thee. Hence-forth I com -  
*poco a poco crescendo e più mosso.*  
 glad - ly, I will serve thee, I o - bey thee,  
*Sua*

*poco a poco crescendo e più mosso.*

*Allegro.*

- mand thee, thou shalt serve me, We re - ceive thee most glad - ly, and take thy true  
 I will serve thee, I o - bey thee most glad - ly, and give my true  
*Sua*

*Allegro.*

*poco rit.*

ser - vice with joy. Brave . . . and wor - thy  
*poco rit.* *rit.*  
 ser - vice with joy. Gra - cious Queen, . . . most gra - cious  
*Sua*

*poco rit.* *ff rit.* *fff* *f*

36 *Allegro.*  
*a tempo.*

85

(*Exeunt all but the KING and QUEEN.*)

man. . .

Queen.  
*Allegro.*

36

*ff* *a tempo.*

*dim.*

37

*mf*

*p*

KING.  
*tranquillo ma non lento.*

There . . . is a king,

*pp*

al - beit a slave,

How gen - tle is he,

*legato.*

and yet how brave! . . .

38 *Lento.* QUEEN.

*espress.* How

May heaven de - lay the fateful hour When he . . shall find a might - i - er power.

38 *Lento.*

*p* *p*

*un poco animato.*

can he find on earth a might-i-er? Art thou not ru - ler of all the kingdoms now?

*un poco animato.*

King.

I am, but powers there be I can - not dare To brave.

*a tempo.**p sostenuto.**espress. ad lib.*

39

(Exeunt.)

I must be - fore them bow.

*pp**pp**pp**Ped.**ppp**f**f*



SCENE III.—An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.

40 *Allegro molto vivace.*





First system of music. Treble and bass staves. The treble staff begins with a *cres.* (crescendo) marking. The key signature has two flats.

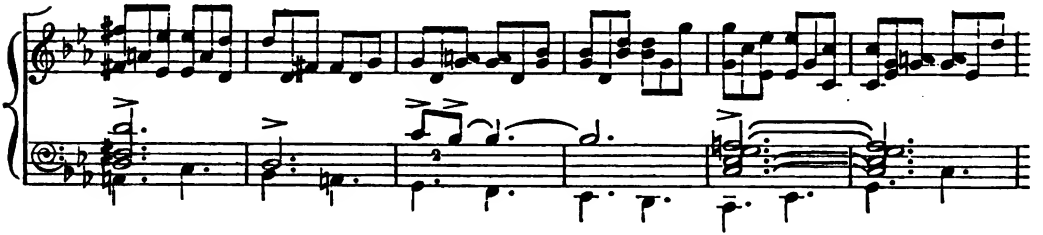
Second system of music. Treble and bass staves. The treble staff has a *8va* (octave) marking above the staff. The bass staff has a *ff* (fortissimo) marking.

Third system of music. Treble and bass staves. The treble staff has a *8va* (octave) marking above the staff.

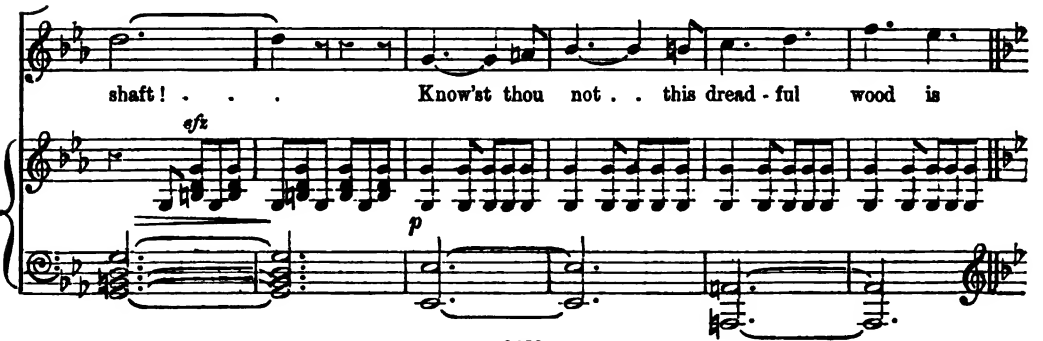
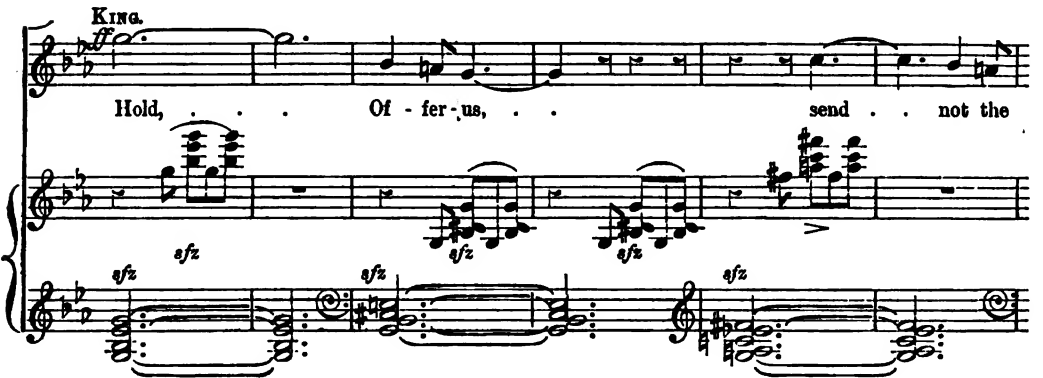
Fourth system of music. Treble and bass staves. The treble staff has a *8va* (octave) marking above the staff. The measure number 44 is indicated above the staff.

Fifth system of music. Treble and bass staves. The treble staff has a *8va* (octave) marking above the staff. The measure number 45 is indicated above the staff. The bass staff has a *ff* (fortissimo) marking.

Sixth system of music. Treble and bass staves. The treble staff has a *8va* (octave) marking above the staff.



46

*Presto.*

47

OFFERUS.

haunt

ed?

Haunt

ed,

by

whom?

KING.

By . . .

the

pre - sence

of . . .

the Fiend . . . . .

48

OFFERUS. *f*

Who's

the

Fiend . . . that thou should'st fear him ?

*leggiro.*

Fear I know not, though . .

49 a slave. Thou, O

king, hast found thy mas

ter, Him . . . I seek . . . and

*ff*

(OFFERUS sends the arrow and moves

50

thee . . . . . I leave.

*Allegro, non troppo ma con fuoco.*  
Sca.....

towards the wood. Fires flash in the distance threateningly.)

Sca.....

L.H.

*affz*

Sca.....

*affz*

Sca.....

Soc.

*Allegro moderato.*

51

*ff*

*Allegro moderato.*

*ff* Stay, good Of - fer - us, stay, . . . good Of - fer - us,

*ff* Stay, good Of - fer - us, stay, good Of - fer - us,

*ff* Stay, good Of - fer - us, stay, . . . good Of - fer - us,

Stay, good Of - fer - us, stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,



QUEEN.

*ff*

Stay, good

KING. *ff*

Stay, good Of-fer-us,

good Of-fer-us,

stay,

good Of-fer-us,

good Of-fer-us,

stay,

good Of-fer-us,

Of-fer-us,

stay, good Offerus.

stay, good Offerus.

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close  
 stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close  
 stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close  
 stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

52  
*sfz*  
*simile.*

o'er . . . thee, . . . stay,  
 o'er . . . thee, . . . stay,  
 o'er . . . thee, . . . stay,  
 o'er . . . thee, . . . stay,  
*fff* *fff*

*ff*  
 Wings of de - mons hov - er Round thy path and o - ver;  
*ff* Wings of de - mons hov - er Round thy path and o - ver;  
*ff* Wings of de - mons hov - er Round thy path and o - ver;  
*ff* Wings of de - mons hov - er Round thy path and o - ver;  
*simile.*

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way? . .

*molto marcato.*

*fff* *dim.* *poco rit.*

53 *Moderato.*

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave us not, leave us not;

Leave us not, leave us not, good Of - fer - us;

53 *Moderato.*

*pp accel. e cres. poco a poco.* *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - rest

*f* glow - ing, Where thy steps . . are go - ing, Thy great gifts . . be - stow - ing On the

*f* glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

*f* glow - ing, Where thy steps are . . go - ing, Thy great gifts . . be - stow - ing On the

*f* glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us thus.

leave us not, stay, good Of-fer-us, leave us not, stay with

leave us not, stay, good Of-fer-us, leave us not, stay,

leave us not, stay, good Of-fer-us, leave us not, stay,

stay, good Of-fer-us, leave us not, stay, good Of-fer-us, stay,

us, good Of-fer-us, O leave us

good Of-fer-us, leave us

good Of-fer-us, leave us,

good Of-fer-us, stay with

not, but stay, good Of-fer-us, stay, good Of-fer-us,

not, stay, good Of-fer-us, stay, good Of-fer-us,

leave us not, but stay, good Of-fer-us, stay, good Of-fer-us,

us, stay, good Of-fer-us, stay, good Of-fer-us,

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. Each vocal line begins with a long note followed by a series of dots, indicating a sustained note. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more straightforward bass line in the left hand. The piano part includes dynamic markings such as *ff* and *p*.

stay. . . . .

stay. . . . .

stay. . . . .

stay. . . . .

Piano accompaniment for the section following the vocal parts. The right hand features a series of chords and a melodic line, while the left hand plays a steady, rhythmic pattern. The tempo is marked *un poco rit.* (a little slower).

(OFFERUS, moving slowly, turns.) *un poco rit.*

Vocal and piano accompaniment for the section starting at measure 55. The vocal part is in a B-flat major key and 4/4 time, with the tempo marked *dolente.* (sorrowful). The piano accompaniment is in a B-flat major key and 4/4 time, with the tempo marked *più tranquillo.* (more tranquil) and *p molto legato.* (piano, very legato).

55 OFFERUS.  
*dolente.*

I see the dark - 'ning path, And yet I can - not stay.

*più tranquillo.*

*p molto legato.*

A strong-er king than thou, . . I must be-fore him bow. . .

*Un poco animato.*  
I would not feel thy wrath, But him, him . . . I must o -

*Un poco animato.*  
*p* *>* *>* *sfz*

*ad lib.*  
. bey, I must o - bey.

*f* *mf* *pp*

56  
*p*

57 *Moderato.*

Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy vow, thy

Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

57 Fare - well, our he - ro, gal - lant Of - fer - us. Thy

*Moderato.**pp**dolce.*

vow leads thee forth to might-ier power de - vot

vow leads thee forth to might-ier power de - vot

vow leads thee forth to might-ier power de - vot

vow leads thee forth to might-ier power de - vot

*p dolce.**ed.*

Fare - well, fare - well, gal-lant Of - fer - us, fare - well, . . . fare -

*ed.*

Fare well! fare

*ed.*

Fare well! fare

*ed.*

Fare - well, fare - well, gal-lant Of - fer - us, fare -



King. Fare -

58 Fare - well, . . .

- well, gal-lant Of-fer-us, now, fare - well, . . . fare-well, fare -

- well, . . . thou brave and gal-lant Of-fer-us, we . . . bid thee now fare -

- well, thou brave and gal-lant Of-fer-us, we bid thee now fare -

- well . . . thou gal-lant one, . . . fare - well, . . .

58 *pp*

*poco rit.*

- well, thou brave and gal-lant Of-fer-us, we bid thee now a

*poco rit.*

. . . fare - well, . . . thou gal-lant Of-fer-us, we bid thee now a

*poco rit.*

- well, fare-well, fare - well, . . .

- well, a long fare - well, fare - well, . . .

*poco rit.*

- well, a long fare - well, fare - well, . . .

*poco rit.*

- well, a long fare - well, fare - well, . . .

*poco rit.*

. . . a long fare - well, fare - well, . . .

*poco rit.*

*a tempo.*

long fare - well, fare - well.

*a tempo.*

long fare - well, a long . . . fare - well, fare - well.

*a tempo.*

fare - well, . . . fare - well, fare

*a tempo.*

now fare - well, . . . fare - well, fare

*a tempo.*

fare - well, fare - well, fare - well.

*a tempo.*

fare - well, a long fare - well.

*a tempo.**ppp**(They watch him as he disappears in the wood.)*

well.

well.

*ppp*

## ACT II.

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SCENE I.—A desert plain. OFFERUS meets SATAN at the head of an armed legion.

*Moderato.*

PIANO. *pp* *f* *tr*

*pp* *f* *tr*

*pp* *crea.*

*8va.* *ff* *tr* *pp* *pp*

*f* *8va.* *pp*

8va.....

*f* *ff* *ff*

59 8va.....

*mf poco più mosso.* *p*

8va.....

*fz p*

dim.

*p*

cres.

*fz*

60

*pp* *mf*

61 SATAN (BARITONE, HIGH).

See where comes bold

Of-fer-us, He hath learned no e - vil. Fears nor man nor

dev-il, He shall come and dwell with us.

Man, who art thou, and whom dost thou seek?

*mf* *rit.*

**Maestoso.**  
**OFFERUS.**  
*ff*

I seek that Fiend, . . . who maketh kings to trem - ble; I would have him for my

*Pia lento.*

*Allegretto.*

mas - ter. *Sua* *Allegretto.*

*rit. molto.* *p*

62

**SATAN.** *ff* . . .

Prince of all this world am I. Come, . . . thou no - ble

*3*

crea - ture, . . Yield thee, bo - - dy, mind . . and soul

Un - - to my su - preme con - trol, Fit re - ward shalt

63  
thou en - joy, For thy king - - - ly na - ture.

Thus my fol - low - ers I lead Through . . .

8va..... 8va..... 8va.....

*f ma legg.*

. . . this bar - ren re - gion, . . .

8va..... 8va.....

64 . . .

Storms 8va..... and whirl - winds do 8va..... not

mf

flee, Naught 8va..... on earth can con - quer me. . . 8va.....

ff

My 8va..... commands they ev - er heed, Faith-ful

ff



de . . . mon - le - gion.

Sua . . .

CHORUS TENORS 65 *ff*

Sat-an, our king, thy reign we

CHORUS BASSES.

Sat-an, our king, thy reign we

65

own, Thy might a-lone, . . . In all . . . our ranks it

own, Thy might a-lone, . . . In all . . . our ranks it

holdeth sovereign sway. Thee we o-bey.

holdeth sovereign sway. Thee we o-bey.

*ff*

66 OFFERUS. *mf*

I . . . al - so . . . thee o - bey.

*p legato.*

Yield me un - to thy will . . . Thon . .

*p*

. . . shalt have ut - - most sway O'er . . my

*p poco a poco crea.*

strength . . and my skill. . . Thy ev - 'ry be - heat to ful -

*cres. sfz dim.*

67 fil.

*dim. pp# poco a poco crescendo ed accelerando.*

L.H.

*sempre crescendo.*

*ff*

*ritenuto sin. al*

CHORUS TENORS.  
68 *Tempo lmo, quasi maestoso.*

Thus we march, a might - y le - gion, Thro' the world's wide

CHORUS BASSES.

68 *Tempo lmo, quasi maestoso.*

Thus we march, a might - y le - gion, Thro' the world's wide

*p*

fields a - far, All its woes and ills un - heed - ing,

fields a - far, All its woes and ills un - heed - ing,

*cres.* *f* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

*cres.* *f* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

*f* *legato.*

And through - out the fair - est re - gion Bring com -

*f* *legato.*

And through - out the fair - est re - gion Bring con -

*dim.*

- fu - sion, rage, . . . and war, . . . grim

*dim.*

- fu - sion, rage, . . . and war, . . . grim

*dim.*

war. . . . Shrines and al - tars

*p* *f*

war. . . . Shrines and al - tars

*p* *f*

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

**69** *Tempo lmo, quasi maestoso.*

Thus we march, a might-y le-gion, thus we march, thus we

Thus we march, a might-y le-gion, thus we march, thus we

**69** *Tempo lmo, quasi maestoso.*

march, thus we march, . . . with con-fu-sion, with con-fu-sion, rage and war, . . . and war.

fu-sion, rage and war, . . . and war.

*poco ritenuto.*

70 *Allegro. d = d.*

Drink we deep in

full - est mea - sure Of . . the cup of earth - ly plea - sure;

Drink we deep, drink we deep, Plea - sure's flow - ing

cup we drain, . . Mirth and mu - sic mer - ri - ly share we,

Plea - sure's flow - ing gob - let bear we, Drink we deep,

drink we deep, Plea - sure's flow - ing cup we drain.

drink we deep, Plea - sure's flow - ing cup we drain, And

72 *Tempo lmo.*

there is naught we fear in earth . . or skies.

72 *Tempo lmo. d. = d*

*Quasi maestoso.*

*ff* Thus we march, a might - y le - gion,

*ff* Thus we march, a might - y le - gion, Shrines and

Dis - cord dire and ru - in spread - ing, . .

al - tars fall be - fore us . . fiends,



Naught is sa-cred to us

shrines and al-tars fall be-fore us, Naught is sa-cred to us

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war, . . .

SOLO VOICES IN THE CHORUS.  
1st & 2nd SOPRANOS.

*ppp* *Andante.*  $\text{♩} = \text{♩}$  73 *Tempo lmo.*

As per-ges me, Do mi-ne.

1st & 2nd ALTOS.

*ppp* As per-ges me, Do mi-ne.

and war.

and war.  
*Tempo lmo.*

*Andante.*

73

Piano accompaniment for the first system. The right hand features a melodic line with triplets and a crescendo leading to a fortissimo (ff) section. The left hand provides a steady bass line with triplets.

Piano accompaniment for the second system. The right hand has a melodic line with triplets. The left hand features a bass line with triplets and a crescendo.

Piano accompaniment for the third system. The right hand has a melodic line with triplets. The left hand features a bass line with triplets and a crescendo.

*Maestoso. Tempo lmo. Poco più largo.*

**TENORS.** 74 Thus we march, . . a night . . y

**BASSES.** 74 Thus we march, a night . . y

*Maestoso. Tempo lmo. Poco più largo.*

74 *poco rit.*

Piano accompaniment for the fourth system. The right hand features a melodic line with triplets and a crescendo. The left hand provides a steady bass line with triplets.

le - gion, Thus we march, . . .

le - gion, Thus we march, *Sua* . . .

through the world, . . . thus . . .

through the world, . . . thus *Sua* . . .

we . . . march, . . . With con -

we . . . march, . . . With con -

*Sua* . . . *Sua* . . .

75 78

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

SCENE II.—They arrive at a cross. SATAN trembles and turns away.

ALL SOPRANOS. *pp* *Andante.* *Tempo lmo.*

ALL ALTOS. *pp* As - - - per - ges me, Do - mi - ne, . . .

As - - - per - ges me, Do - mi - ne, . . .

war, . . . with con - fu - sion, *ff*

war, . . . with con - fu - sion, *ff*

*Andante.* *Tempo lmo.*

Hys - so - po et mun - da - bor, . . .

Hys - so - po et mun - da - bor, . . .

with con - fu - sion, rage, and *ff*

with con - fu - sion, rage, and *ff*

*Andante.* *Tempo lmo.*

*Andante.*

As - per - ges me, Do mi - ne, . . . . .

As - per - ges me, Do mi - ne, . . . . .

war, . . . . . with con -

war, . . . . . with con -

*Andante.*

*ff*

*Tempo lmo. sempre pp* *Andante.* *Tempo lmo.*

Hys - so - po et mun - da - bor, . . . . .

Hys - so - po et mun - da - bor, . . . . .

- fu - sion.

- fu - sion, *Tempo lmo.* *Andante.* *Tempo lmo.* with con - fu - sion, rage, and war.

*f*

76

1st SOPRANO. *Andante ma più mosso.* *p* As - per - ges me, as - per - ges me, Do - mi - ne, . .

2nd SOPRANO. As - per - ges me, Do - mi - ne, Hys - so - po et mun - da - bor,

1st ALTO. *p* As - per - ges me, Do - mi - ne, hys - so - po, as -

2nd ALTO. As - per - ges me, Do - mi - ne, hys - so - po, as -

*Andante ma più mosso. ♩ = ♩*

76

*p*

Do mi ne, Hys so po, hys -

As per ges me, Hys so po, hys so po, hys -

per ges me, Do mi ne, as per ges me, Hys so po

as per ges me, Do mi ne, Hys so po et mun -

so po et mun da bor, As per ges me, hys so po, as -

so po et mun da bor, As per ges me, hys so po, as -

et mun da bor, As per ges me, hys so po, as -

da bor, mun da bor, As per ges me, hys so po, as -

per ges et mun da bor, La va bis, la va bis, la -

per ges et mun da bor, La va bis, la va bis, la -

per ges et mun da bor, La va bis, la va bis, la -

per ges et mun da bor, La va bis, la va bis, la -

va - bis me, Et su - per ni - vem, su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de al -

va - bis me, Et su - per ni - vem de al -

*molto legato.*

ba - bor, la - va - bis, et su - per ni - vem de al -

ba - bor, la - va - bis, et al - ba - bor, al -

ba - bor, la - va - bis, et . . . al - ba - bor, al -

ba - bor, la - va - bis, et al - ba - bor, al -

*molto legato. poco rit.*

*pp a tempo.*

ba . . . bor.

*pp a tempo.*

ba . . . bor.

*pp a tempo.*

ba . . . bor.

*pp a tempo.*

ba . . . bor.

*pp a tempo.*

*ben marcato.*

Ha . . my mas - ter, tremblest thou ?  
Sua

*mf* *p*

*Più mosso.*  
*Più mosso. This high*  
Sua.....

*fp*

cross thou fear - est. Nor, in ter - ror, dar - est Even to

*tr* *fp*

78  
look up - on it now. Why . . . show - est thou these  
Sua

*dolor.* *fp*

signs of fear? The mys - te - ry to me de -

*tr* *fp*



- clare.

*fp*

*fp* *fp*

8va

79

*fp* *cres.* *fff*

*p* *ff*

*p* *cres.*

First system of music. Treble and bass staves. Treble staff has complex chords and arpeggios. Bass staff has a melodic line with triplets. Dynamics: *fff* (fortissimo) and *dim.* (diminuendo). A triplet of eighth notes is marked with a '3'.

Second system of music. Treble and bass staves. Treble staff has chords. Bass staff has a melodic line. Dynamics: *p* (piano) and *cres.* (crescendo).

Third system of music. Treble and bass staves. Treble staff has chords. Bass staff has a melodic line. Dynamics: *p* (piano) and *dim. e rit.* (diminuendo e ritardando).

Fourth system of music. Treble and bass staves. Treble staff has a dense texture of chords. Bass staff has a melodic line. Tempo: *Moderato.* (Moderato). Measure number: 80. Dynamics: *pp* (pianissimo).

Fifth system of music. Treble and bass staves. Treble staff has a dense texture of chords. Bass staff has a melodic line. Dynamics: *pp* (pianissimo).

Sixth system of music. Treble and bass staves. Treble staff has chords. Bass staff has a melodic line. Dynamics: *dim. e rit.* (diminuendo e ritardando).

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven Died, . . .

On the cross the Lord of hea - ven Died, to ran - som man, . . . His crea - ture; . . .

Died, . . . died, . . . to ran - som man,

On the cross the Lord of hea - ven Died, . . . to ran - som man, . . .

the Lord of hea - ven Died, to ran - som man,

from the pains of death. His bless - ed life . . . for . . . us was

from . . . death. His bless - ed life

from the pains of death.

from the pains of death.

given, Our fall - en na - ture . . . to re - deem from

for us was given, *pp* Our fall - en na - ture . . .

*pp* His bless - ed life was

His life was

sin, . . . There His bless - ed life was given

to re - deem from sin, There His bless - ed life was given

giv - en, There His bless - ed life was given

given. There His bless - ed life was given

*cres.* To up - raise our fall - en na - ture, *f* There His life was given for us, Our

*cres.* To up - raise our fall - en na - ture, There . . . His life was given, Our

*cres.* To up - raise our fall - en na - ture, *f* There . . . His life was given, Our

*cres.* To up - raise our fall - en na - ture, There His bless - ed life was given, Our

82

fall - en na - ture to raise; . . .

na - ture to raise; On the cross the

na - ture to raise; . . .

na - ture to raise; On the cross the Lord of hea - ven

82

*pp subito.*

*pp* 2 2 2 2

On the cross the Lord of hea - ven Died,

Lord of hea - ven Died for us, To . . . up -

On the cross He died,

Died, . . . To up - raise our fall - - en

*p*

To up - raise our fall - en na - ture; There - - fore are these ..  
 raise our na - ture; .. There - - fore are these ..  
 To up - raise us, .. There - - fore are these ..  
 na - - - ture; .. There - - fore are these ..

signs of fear: .. None .. but  
 signs of fear: .. None .. but  
 signs of fear: .. None .. but  
 signs of fear: .. None .. but

saints that sight  
 saints that sight  
 saints that sight  
 saints that sight

dim. *mf* poco rit.

8269.

83

can bear. . . . .

can bear. . . . .

can bear. . . . .

can bear. . . . .

83

pp

*mf* OFFERUS.

Thou art my mas-ter no

*fp*

long - er ; I seek . . the Lord . . . . .

*p* *cres.* *f*

who died, For He is

*dim.* *p* *cres.*

great - er and stronger. I fol - low far and

*Sua*..... *Sua*.....

*p*

wide To seek . . . the

*Sua*..... *tr*

Lord, . . . I . . . fol - low far and

*Sua*.....

*fp*

wide . . . Till I His bless-ed face may be-

*dolce.* *sostenuto.*

hold, . . . And learn His . . . love . . . man - i - fold.

*tranquillamente.*

*p* *p*



85 *Più mosso.*

SATAN.

*Più lento ma molto risoluto.*

Of-fer-us, be-ware, be-ware! How canst thou en-  
*Più lento ma molto risoluto.*

86 *Più mosso.*

thee, Heaven is far a - bove, . . . Earth's de -

*poco a poco più mosso.*

- lights I give to thee, . . . earth's de -

*poco a poco più mosso.*

*poco rit.* *a tempo.*

- lights, Heaven is far a - bove; Lose not

*poco rit.* *f a tempo.*

pre - sent lib - er - ty Fu - ture hope to prove. . .

87 *Più mosso.*

*Più mosso.*

*ff*

*accelerando.*

*crescendo.*

88

*Piu mosso. (Presto.)*

Of - fer - us, be - ware my wrath, Hea - vy shall it fall on

*Piu mosso. (Presto.)*

thee; Ru - in shall at - tend thy path— Thus now do I

warn thee. All the king - doms of the world,

8269.

All . . . their glo - ry great, These I own, and a -

- lone I . . . can be - stow them. All this

glo - ry and power . . . . I give thee, I will

give thee, Come, . . . . faith - ful

ser - vant, I bid thee; Call . . . . not

ven - geance up - on . . . thee.

Of - fer - us, stay, Of - fer - us, stay,

stay, CHORUS, TENOR. *ff* stay.

Stay, . . . stay.

BASS. *ff* Stay, . . . stay.

*Lento.*

*p*

*pp*

91 Andante.

Ask me not my vow to break, ask me not my vow to break. Him, the

*Andante.* *Molto maestoso.*

*p* *Brass. cres.*

High - est, will I seek; . .

*f*

*Allegro.*

Un - to Him, the Lord . . of Heaven,

*Allegro.* *tr*

*fp*

92

Shall my life hence - forth be given; Him . . I . .

*fp* *dolce.* *fp*

seek, I hope to find, Qui - et then . . shall

*cres.* *p*

*poco rit.* *a tempo.*

fill . . . my mind.

*Brass.*

*poco rit.* *f*

*f* *fp*

*cres.* *mf*

*Moderato.*

93

*p* *mf*

*dim.* *p*

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

Died, . . . the Lord of

Died, to ran - som man, . . . His crea - ture; . . . from the pains of

died, . . . to ran - som man, from the pains of

Died, . . . to ran - som man, from the pains of

hea - ven Died, to ran - som man, . . . from the pains of



94

death. His bless - ed life . . . . . for . . us . was

death. His bless - ed life . . . . .

death.

death.

94

given, . . . . . Our fall - en na - - ture . .

for . . us . . was given, . . . . . Our fall - en

to re - deem from sin. . . . .

na - ture to . . re - deem. . . . .

*Poco più mosso.*

SATAN.

OFFERUS.

Of-ferus,

Thou art my mas-ter no long-er; I seek . . . the

*Poco più mosso.**p*

.

Of-ferus,

How can thou en-dure

Lord who died, For He is great-er and strong - - er, I

*fp*

Fast and vi - - gil, watch and prayer, .

Heaven . . .

fol - low far and wide.

*tr*

. . . to se-cure?

OFFERUS.  
*Pia mosso.*

95

Thou art my mas-ter no long-er,

thou art my mas-ter no long-er; I

CHORUS.

Go forth, no-ble Of-fer-us;

Go forth, no-ble Of-fer-us;

Go . . . forth, no-ble Of-fer-us;

Go forth, no-ble Of-fer-us;

95

*Pia mosso. d. = d*

seek . . . the Lord of heaven, For . .

once more on thy way. . . . .

once more on thy way. . . . .

once more on thy way. . . . .

once more on thy way. . . . .

*Piu mosso.*

He is great.

Thy vow leads thee on.

Thy vow leads thee on.

Thy vow leads thee on.

Thy vow leads thee on.

*Piu mosso.*

*mf crea.*

*f*

er and strong - er. I

to power that

to power that

to power that

to power that

to power that

*poco accel.*

*poco accel.*

*poco accel.*

*poco accel.*

*poco accel.*

*poco accel.*

fol - - - low Him,

knows no high - - er sway. Fare - -

knows no high - - er . . . sway. Fare - -

knows no high - - er . . . sway. Fare - -

knows no high - - er sway. Fare - -

*Più mosso quasi presto.*

96

I fol - low Him, . . . I

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

- well, . . . Go forth, . . .

fol - low Him.

go forth.

go forth.

go forth.

go forth.

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "fol - low Him." The next four staves are piano accompaniment, each with the lyrics "go forth." The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a sense of rapid movement. The system concludes with a double bar line.

*cres.*

*f*

The second system of the musical score consists of five staves. The top four staves are vocal lines, each ending with a double bar line and a key signature change to D major (two sharps). The bottom staff is a piano accompaniment, marked with a crescendo (*cres.*) and a fortissimo (*f*) dynamic. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a sense of rapid movement. The system concludes with a double bar line.

gal-lant Of fer-us! . . . Thy

97 *Moderato.**pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

*pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

*pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! . . . Thy

*pp*

Fare - well, our he - ro, Of - fer - us! . . . Thy

97 *Moderato.**pp subito.**dolce.*

vow leads thee forth . . . to might-iest power de-vot

*dolce.*

vow , leads thee forth to might-iest power de-vot

*dolce.*

vow leads thee forth to might-iest power de-vot

*dolce.*

vow leads thee forth to might-iest power de-vot

*dolce.*

ed, Fare well, gal-lant Of-fer-us, go forth in  
 ed, Fare well, go  
 - ed, Go forth, now, fare  
 ed, Fare-well, fare-well, fare-well, go

*p* *poco cres.* *p* *poco cres.* *p* *poco cres.* *p* *poco cres.* *p* *poco cres.*

98 peace, gal-lant Of-fer-us. Love guide thee to  
 forth. Love guide thee  
 - well. Love  
 forth. Love guide thee

*pp* *pp* *pp* *pp*

98

seek the Lord, that power . . . which on-ly  
 in thy quest of power which  
 guide thee on in thy quest  
 on, on in thy quest which

*m* *m* *m* *m*



A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody with triplets and a bass line with triplets. The voice part has a melody with a final note that is a whole note. The score is written on a grand staff with a treble and bass clef. The piano part is written in a single system, and the voice part is written in a single system. The score is written in a standard musical notation style.

no ble strife. no ble strife. for strife.

*poco rit.* *a tempo.* *pp*

The image shows a musical score for the song "The Rose Tree." It features four vocal parts: Soprano, Alto, Tenor, and Bass. The music is written in G major (one sharp) and 3/4 time. The lyrics are "Go forth, fare well!" The score includes dynamic markings such as *p* (piano), *rit.* (ritardando), and *pp* (pianissimo). The Soprano part starts with a whole note, while the other parts enter with half notes. The Alto and Tenor parts have a *rit.* marking over the first half note. The Bass part has a *pp* marking over the first half note. The lyrics are written below the notes, with "Go" on the first line, "forth," on the second line, "fare" on the third line, and "well!" on the fourth line. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The score includes dynamic markings such as *p*, *pp*, and *rit.* and a repeat sign at the end.

## ACT III.

SCENE I.—A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS who is clad in worn garments.)

*Moderato.*

PIANO. *pp* *pp espressivo.*

*pp*

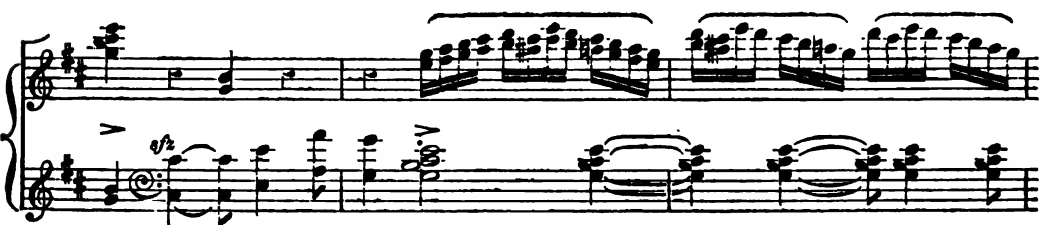
*99 poco a poco più mosso.*

*mf* *dim.* *mf*

*poco meno mosso.*

*1/2* *poco rit.* *dolce.*





8va

First system of musical notation. The treble clef staff contains a complex melodic line with many accidentals and slurs. The bass clef staff contains a more rhythmic accompaniment with some triplets. Dynamics include *sfz* (sforzando) and *dim* (diminuendo). A tempo marking *Molto maestoso.* is present above the system.

8va

*Molto maestoso.*

102

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a prominent *fff* (fortississimo) dynamic marking. The system concludes with a repeat sign.

8va

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. A *dim* (diminuendo) marking is present in the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. A *dim* (diminuendo) marking is present in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. A *fp* (forzando) marking is present in the bass staff.

103

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The system concludes with a repeat sign.

*poco cres.*

*sfz dim.*

OFFERUS.  
*pp*

Tell me, good fa-ther, where to

*pp*

104 *L'istesso tempo.*

HERMIT.

En-ter, son,

find the Lord of Heaven.

104 *L'istesso tempo.*

*f* *tr.* *ten.* *p*

rest thee, . . and let me bathe thy feet, for they are sore . . and

*ten.* *dolce.*

trav - el-stained. Rest . .

OFFERUS.

Glad . . am I to rest,

*espressivo.*

thee here, my son; . . re - fresh - ment will I of

let . . me . . rest, I am wea - ry.

## 105

(The HERMIT brings food and a long flowing garment.)

fer thee. Thou shalt

Now let me hear,

*poco a poco cres.*

hear, I will tell . . thee glad - ly

I long to know, Where can I find . . the

where . . . to find Him.

Lord . . . of Hea - ven.

*Sva*

*tr*

*ff*

*p*

*Sva*

*tr*

*f*

*af*

*f*

*fp*

*meno mosso, maestoso.*

106

*Sva*

*ff*



The sto - ry thou shalt hear Of Him, the Saviour blest, Who

came .. our life to share, And lead us to His rest.

Wise men had fore - told His com - ing. From the O - ri - ent land they came,

Star - led through the de - sert roam - ing, To the town .. of Beth - le - hem.

Through ma - ny bless - ed years His dwelling was with

men, . . . Bear - ing their griefs and cares, . . . And . . . sooth - ing ev

pain. When His work on earth was end ed, Will - ing - ly He

gave His life, And to heaven once more as - cend - ed, and to

heaven once more, once more as - cend - ed, Con - quer - or,

con - queror, con queror o - ver

108

death . . . and the grave.

*ff* *ff* *molto risoluto.*

OFFERUS.

*mf*

Most

*3* *tr* *dim.* *p*

*tranquillamente.*

won - der - ful thy sto - ry !

Most thankful - ly I hear it from thy

*p* *tenuto.*

109

lipa.

*p ma marcato.*

*3*

*3* *3* *fz p*

8269.

*poco cres.* *mf*

110

Thy voice, good

*dim.* *p* *pp*

fa - ther, brings a memo - ry strange . . . to me.

*p*

*Più mosso.* *Allegro moderato.*

HERMIT.

It is not strange, for I am

*mf* *mf*

O - ri - ena, the monarch proud, who now for ma - ny years have

*mf*

served the King of kings.

*Sua*.....

*f* *poco rit.*

111 *Allegro.*

Come, and I will show thee All the Church - - 's beau - ty,

*Allegro.*

*Sua*.....

*ff* *mf*

Where her wor - ship ho - ly Dai - ly doth a - rise.

With her bless - ing o'er thee Thou shalt learn thy

du - ty, And in ser - - - vice low - - ly,

Train thee for the skies. Come, and I will

show thee All the Church's beau - ty,

Where her wor - ship ho - ly Ris - eth dai - ly. Thou shalt

learn thy con - stant du - ty, And with

light, with light be - fore thee, Tread the bless - ed

way.

SCENE II.—*The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFEBUS enter and kneel.*

SEMI-CHORUS OF WOMEN.  
1st & 2nd SOPRANOS.

*L'istesso tempo.*

*pp*

As - per - ges me, Do - mi -

1st & 2nd ALTOS.

As - per - ges me, Do - mi -

*L'istesso tempo.*

*pp*

- ne, Hys - so - po et mun - da - bor.

- ne, Hys - so - po et mun - da - bor.

*pp dolce.*



## ENTIRE CHORUS OF WOMEN.

*pp*

As - - per - ges

As - - per - ges





*cres.*

1st SOPRANO. *pp* *Poco più mosso.* *p*

2nd SOPRANO. *pp* As - per - ges me, as - per - ges me, Do -

1st ALTO. As - per - ges me, Do - mi - ne, Hys - so - po

2nd ALTO. As - per - ges me, Do - mi - ne, Hys - *p* As -

*pp* *Poco più mosso.*

*cres.* mi - ne, .. Do - mi - ne, Hys - so - po, hys -

*cres.* et mun-da - bor, As - per - ges me, hys - so - po, hys - so - po, hys -

*cres.* so - po, As - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po

*cres.* per - ges, as - per - ges me, Do - mi - ne, Hys - so - po et mun -

so - po et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -  
 so - po et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -  
 \*et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -  
 da - bor, mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et  
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et  
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et  
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

*cres.* *pp* *pp* *pp*

*cres.* *pp molto legato.*

su - per ni - vem, su - per ni - vem de . . . al - ba - bor, la -  
 su - per ni - vem de . . . al - ba - bor,  
 su - per ni - vem de al - ba - bor,  
 su - per ni - vem de al - ba - bor,

*senza rit.*

va - bis, Et su - per ni - vem de al - ba

La - va - bis et al - ba - bor, As

La - va - bis et . . al - ba - bor, . . As

La - va - bis et al - ba - bor, As

*molto legato.*

*sempre pp*

bor, As - per ges . .

*sempre pp*

per - ges me, as per ges . .

*sempre pp*

per - ges me, as - per ges . .

*sempre pp*

per ges me, as - per ges . .

8va

*f* *dim.*

me, as - per - ges me, as per - ges

*f* *dim.*

me, as - per - ges me, as per - ges

*f* *dim.*

me, as - per - ges me, as per - ges

*f* *dim.*

me, as - per - ges me, as per - ges

8va

*f* *f* *dim.*

3 3 3 3 3 3

8269.

me, as - per - ges

me, as - per - ges

me, as - per - ges

me, as - per - ges

8va

SEMI-CHORUS OF WOMEN. SOPRANOS.

As - per - ges

ALTOS.

As - per - ges

CHORUS OF WOMEN. SOPRANOS.

*pp* me, . . . . .

ALTOS.

*pp* me, . . . . .

8va

OFFERUS, greatly moved, draws the HERMIT aside.

OFFERUS.

Andante.

Tell me, good fa - ther,

ges

me,

ppp

as -

as -

Andante.  $\text{♩} = \text{♩}$  8va

ppp

HERMIT.

cres. molto.

Allegro.

Come, . . . and I will

what can I do for the Christ, my Mas - ter.

ppp

Allegro.

me.

ppp

me.

per

ges

tue.

cres. molto.

per

ges

me.

Come.

8va

Allegro.

sfz p

show thee All the Church - 's beau - ty, Where her wor - ship

ho - ly Ris - eth day by day. In her

wor - ship low - ly, Learn thy

con - stant du - ty, learn *Animato.* thy du - ty, thy

There will I

con - stant du - ty,

learn my con - stant du - ty, there

*OFFERTUS.*

*Animato.*

With light be - fore thee, Tread the  
will learn . . . with light be

*f* *cres.*

bless - ed . . . way, bless - ed . . . way.  
fore me, Tread the bless - ed way.

*Moderato.* *Moderato.* *ff*

*Maestoso.*

*ff risoluto.*  
Glo - ri - a . . . in ex-cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex-cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex-cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex-cel - sis De - o,

*ff*  
glo - ri - a . . . in ex-cel - sis De - o, glo  
glo - ri - a . . . in ex-cel - sis De - o, glo  
glo - ri - a . . . in ex-cel - sis De - o, glo  
glo - ri - a . . . in ex-cel - sis De - o, glo  
glo - ri - a . . . in ex-cel - sis De - o, glo

ri - a,  
ri - a,  
ri - a,  
ri - a,  
ri - a,



*Poco più mosso.*

glo - ri - a . . in ex cel - sis

glo - ri - a . . in ex - cel - sis

glo - ri - a . . in ex - cel - sis

glo - ri - a . . in ex cel - sis  
*Poco più mosso.*

De - o, glo - ri - a . . in ex - cel - sis . . De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

*sostenuto.*  
*p* Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.*sostenuto.*  
*p* Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.*sostenuto.*  
*p* Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.*p sostenuto.*  
Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.*p* Org.

Lau-da-mus Te, Be-ne-di-ci-mus Te, lau-da-mus Te, Be-ne-di-ci-mus Te.

*sfz*

Glo-ri-fi-ca-mus Te, glo-ri-fi-ca-mus Te.

*sfz*

Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam.

*p*

8269.

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

cres.

De - us, Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

3

U - ni - ge - ni - ti, Je - su Chris - te,

U - ni - ge - ni - ti, Je - su

U - ni - ge - ni - ti, Je - su

U - ni - ge - ni - ti, Je - su

U - ni - ge - ni - ti, Je - su

pp

Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i, . .

Chris - te, Do - mi - ne De - us,

*p molto legato.*

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

*pp*

tol - lis pec - ca - ta mun - di, . . mi - se - re - re

tol - lis pec - ca - ta mun - di, . . mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

*pp*

*ppp*  
no - bis, Ag - nus De - i, Qui

*ppp*  
no - bis, Ag - nus De - i, Qui

*ppp*  
no - bis, Ag - nus De - i, Qui

*ppp*  
no - bis, Ag - nus De - i, Qui

*pp*

*pp*

tol - lis pec-ca - ta mun - di, . . mi - - se - re - re

tol - lis pec-ca - ta mun - di, mi - - se - re - re

tol - lis pec-ca - ta mun - di, . . mi - - se - re - re

tol - lis pec-ca - ta mun - di, mi - - se - re - re

*pp*

no - - - - - bia. Qui tol - lis pec

no - - - - - bia. Qui tol - lis pec

no - - - - - bia. Qui tol - lis pec

no - - - - - bia. Qui tol - lis pec

ca - ta . . mun - di, sus - ci - pe . . depreca - ti -

ca - ta mun - di, sus - ci - pe . . depreca - ti -

ca - ta . . mun - di, sus - ci - pe . . depreca - ti -

ca - ta mun - di, sus - ci - pe . . depreca - ti -

*mf* *dim.*

o . . nem nos - tram. Qui se - des ad dex - ter-am

o . . nem nos - tram. Qui se - des ad dex - ter-am

o . . nem nos - tram. Qui se - des ad dex - ter-am

o . . nem nos - tram. Qui se - des ad dex - ter-am

*pp* *p*

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and chords.

[no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

The piano accompaniment continues with a right-hand melody and a left-hand bass line, marked with a forte (f) dynamic.

The piano accompaniment continues with a right-hand melody and a left-hand bass line, marked with a forte (f) dynamic.





Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

*tr*



Quo - ni - am, . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Do - mi - nus, Tu so . . . lus, Do - mi - nus, . .

*tr*



Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus

Do - mi - nus, . . . Tu so

. . Tu so - lus Do - mi - nus, . . Tu so

*tr*

100

Do-mi-nus, Tu so-lus Do-mi-nus, . . . Tu so-

lus Do-minus, Tu so-lus Do-mi-nus, Tu so-

lus Do-minus, Tu so-lus Do-mi-nus, Tu so-

Quo-ni-am, . . . Tu so-lus

lus Do-mi-nus, Tu so-lus Do-mi-nus,

lus Do-mi-nus, so-lus Do-mi-nus,

lus, Tu so-lus Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus

sanc-tus, Tu so-lus Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus

Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus Do-mi-nus, Tu so-lus

Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus Do-mi-nus,

sanc-tus,

sanc-tus,

Do-mi-nus, so-lus sanc-tus, sanc-tus,

Tu so-lus Do-mi-nus, sanc-tus, sanc-tus,

Quo-ni-am . . Tu so-lus sanc-tus,

Quo-ni-am . . Tu so-lus

sanc-tus, sanc-tus, Tu so-lus Do-mi-nus,

sanc-tus,

Tu so-lus Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus

sanc-tus, Tu so-lus Do-mi-nus, Tu so-lus Do-mi-nus,

Quo-ni-am, . . quo-ni-am, . . Tu so-lus

Tu so-lus Do-mi-nus, Quo-ni-am, quo-ni-am, . . Tu so-lus

Do-mi-nus, Tu so-lus Do-mi-nus, Quo-ni-am . .

Quo-ni-am

Quo-ni-am

8269.

sanc - tus, Tu so-lus Do-mi-nus. Tu so-lus  
 sanc - tus, Tu so-lus Do-mi-nus,  
 Tu so-lus sanc - tus, sanc - tus, Tu so-lus  
 Tu... so-lus... sanc - tus, Tu so-lus  
 Do-mi-nus, Tu so-lus Do-mi-nus,  
 Tu so-lus Do-mi-nus, Quo-ni-am,  
 Do - - - mi - nus, .. Tu . . so - lus, ..  
 Do - - - mi - nus, .. Tu . . so - lus, ..  
 Do-mi-nus, Do-mi-nus, Do-mi-nus, Quo-ni-am . .  
 quo-ni-am Tu so-lus, Quo-ni-am . .  
 Tu . . so-lus.. Do-mi-nus, .. Quo-ni-am . . Tu so-lus  
 Tu . . so-lus.. Do-mi-nus, .. Quo-ni-am . . Tu so-lus

*poco a poco cres.* *f*

Tu so-lus sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

*poco a poco cres.* *f*

Tu so-lus sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

*poco a poco cres.* *f*

sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

*poco a poco cres.* *f*

8va

*fff*

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

8va

*fff*

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

*fff*

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus al-tis-si-mus... In

Tu so-lus al-tis-si-mus... In

Tu so-lus al-tis-si-mus... In

Tu so-lus al-tis-si-mus... In

senza rit.

glo-ri-a De-i Pa-tris, A-men, A-men,

glo-ri-a De-i Pa-tris, A-men, A-men,

glo-ri-a De-i Pa-tris, A-men, A-men,

glo-ri-a De-i Pa-tris, A-men, A-men,

senza rit.

## OFFERTORY (with great firmness).

In

men, A - - - men. . . .

men, A - - - men. . . .

A - - - men. . . .

A - - - men. . . .

*sfz*

glo - ri - a De - i Pa - tris, A - - - men!

*mf*

*Allegro moderato.*

Now let me go, my fa - ther, let me go . . . . where I may serve the

*Allegro moderato.*

Lord.

8va...

cres.

*ff*

AN ANGEL. *Con moto.*

Learn the bless - ed - ness of

8va...

*Con moto.*

*p*

giv - ing, Give thy strength, thy soul, thy spi - rit, Claim - ing no . . re -

*p*

- ward . . nor mer - it . . So . . . in

bound - less lib - er - ty shalt thou walk for ev - er -

cres.



- more. **OFFERUS.**

I will learn the bliss of giv - ing, Give my

**THE HERMIT.** Thy best la - bour

Thy best la - bour free - ly

soul, my spi - rit.

free - ly given In the larg - est, full - est mea - sure, *cres.*

given In the larg - est, full - est mea - sure, Dear to

*cres.* Dear to man, loved of heaven, dear to man.

man, loved of heaven, dear to man, loved of

*cres.*

Learn . . . . . the bless - ed-ness of giv - ing thy soul, . . .

hea - ven. Learn,

OFFERUS. *f*

I will learn the bliss of giv - ing, Give my

. . . . . thy spi - rit, Claim - ing no . . . re - ward . . .

Give thy soul, Claim - ing no re -

soul, give my spi - rit, Claim - ing

. . . nor . . . mer - it, . . .

- ward nor mer - it, claim - ing

no re - ward . . . . . nor mer -

claim - ing no . . re - ward nor mer - it, . .

no . . re - ward . . . nor . . mer - it, . .

- it, claim - ing no re - ward . . . nor

*pf*

mer - it,

*p*

Learn the bless - ed -

Learn the bless - ed -

I will learn the

*f* *mf*

ness of giv - ing, Give thy strength, thy soul, thy spi - rit,  
 ness of giv - ing, Give thy spi - rit,  
 bliss of giv - ing, Give my strength, my spi - rit,

*cres.*

Thou . . shalt taste.. im - mor - tal joy, Give thy  
 Thou . . shalt taste.. im - mor - tal joy, Give thy life, thy  
 I . . shall taste.. im - mor - tal joy,

*f* *p*

life, thy life, . . and strength, . . give thy life, thy life, . . thy  
 strength, give thy life, thy strength,  
 I will give my life, I will give . . my

*cres.*

life . . . and strength, give thy life, give thy strength, . . .  
 . . . give thy life, give thy strength, . . .  
 life, . . . give my life, give my strength, . . .

*Più mosso.* *p*  
 Dear to man, . . .  
*p* So in bound - less lib - er - ty,  
 Dear to man, . . . dear . . .  
*Più mosso.* *pp*

loved of heaven, . . . dear to man, . . . loved of  
 so in bound - less lib - er - ty,  
 . . . to man,  
*pp* *f*

heaven, . . . *f.* loved . . . of heaven, . . .  
*f.* dear to man, dear to  
 loved of heaven, . . . loved of heaven, . . .

*Più mosso.*  
 im - mor - tal joy,  
 man, im - mor - tal joy,  
 im - mor - tal joy,  
*Più mosso.* *p* *cres. molto.* Sea.....

thou . . . shalt know,  
 thou . . . shalt know,  
 I . . . shall know,  
 Sea..... *fff*

*Con brio.*

thou, thou

thou then shall know . . . im - mor - tal

I then shall know . . . im - mor - tal

*Con brio.*

*f*

shalt know . . . im - mor - tal

plea - sure, . . . Thou . . . shalt know

plea - sure, I . . . shall know . . .

*f*

joy . . . for aye.

joy . . . for aye.

joy . . . for aye.

*sfz* *ppp* *cres.* *fff* *sfz*

First system of piano accompaniment. The right hand features a melodic line with a crescendo (cres.) and a fortissimo (fff) section, followed by a mezzo-forte (mf) section. The left hand provides a steady bass line.

Second system of piano accompaniment. The right hand continues the melodic line with a decrescendo (dim.) marking. The left hand maintains the bass line.

Third system of piano accompaniment. The right hand features a piano-forte (pf) section followed by a piano (p) section. The left hand continues the bass line.

Fourth system of piano accompaniment. The right hand features a melodic line with a decrescendo (dim.) marking. The left hand continues the bass line.

CHORUS.  
SOPRANO. (*A cappella.*)  
*Moderato.*

Vocal and piano accompaniment for the chorus section. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Jam . . . sol . . . re . . . ce . . .". The piano accompaniment is marked *ppp* (For practice only.) and *Moderato*. The lyrics continue: "Jam sol re - ce - dit ig - ne - us, . . .".



dit, Tu, tu lux per -

dit, Tu, tu . . lux per - en - nis

dit, Tu . . lux per - en - nis . .

. . jam sol re - ce - dit ig - ne - us, Tu, tu lux . . per . .

en - nis U - ni - tas, Nos - tris, . . be - a - ta Trin - i -

U - ni - tas, Nos - tris, be - a - ta Trin - i -

U - ni - tas, Nos - tris, be - a - ta Trin - i -

en - nis U - ni - tas, Nos - tris, be - a - ta Trin - i -

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor

*pp* *piu p*

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam sol re - ce - dit

*pp* *espress.*

*ppp* *cres.* *f*

dit. Te ma - ne lau - dum car - mi - ne, . . . Te

ce dit. Te lau - dum car - mi - ne, . . . Te

dit. Te, te ma - ne . . . car - mi - ne, . . . Te

ig - ne - us. Te, te . . . ma - ne car - mi - ne, . . . Te

*ppp* *cres.* *f*

de - pre - ca - mur ves - pe - re, de - pre - ca - mur ves - pe - re; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur, de - pre - ca - mur; Dig - ne - ris, ut te

*cres.* sup - pli - ces, . . . ut te sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* sup - pli - ces, dig - ne - ris, sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* sup - pli - ces, ut te . . . sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* sup - pli - ces, ut te sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* sup - pli - ces, ut te sup - pli - ces, . . . Lau - da - mus in - ter

*dim.* coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* coe - li - tes, . . . lau - da - mus in - ter coe - li - tes. . .

*dim.* coe - li - tes, . . . lau - da - mus in - ter coe - li -

*ff Maestoso.* tea. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff* tea. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff* tea. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff* Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff Maestoso.* tea. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*Poco animato.*

*Poco animato.*

Sanc - te . . Spi - ri - tus, Si - cut . . . fu - it, . . . sit ju -

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut fu - it, sit

*Poco animato.*

gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

glo - ri - a, . . . sae - clum per om - ne glo - ri

glo - ri - a, . . . sae - clum . . . per om

glo - ri - a, . . . sae - clum per om

glo - ri - a, . . . sae - clum per om

glo - ri - a, . . . sae - clum per om

a, sae - clum per om - ne, glo - ri - a,  
 ne, sae - clum per om - ne glo - ri - a,  
 ne, sae - clum per om - ne glo - ri - a, glo -  
 ne, sae - clum per om - ne glo - ri - a, glo -  
 glo - ri - a... A - men,  
 glo - ri - a... A - men,  
 glo - ri - a... A - men,  
 A - men, A - men, A - men.  
 A - men, A - men, A - men.  
 A - men, A - men, A - men.  
 A - men, A - men, A - men.  
 A - men, A - men, A - men.

**OFFERTUS.**  
*Un poco animato.*

Tell me now, fa - ther,

what can I do for the Christ, my

Mas - ter?



## THE HERMIT.

*mf*

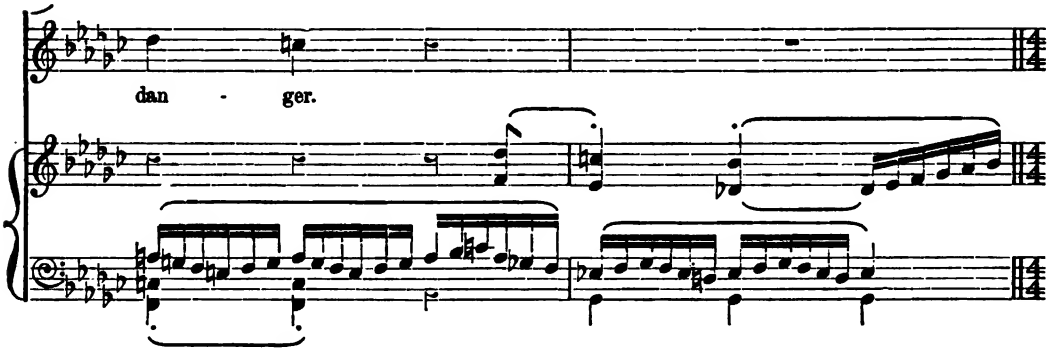
Yon - der is the riv - er, deep and



ra - pid where ma - ny cross in



dan - ger.



Build thee a hut up-on its bank and



car-ry them through the flood.

*p* *poco cres. e poco rit.*

(Light fills the cottage. An angel sings.)

*Allegretto.*  
SMALL CHORUS. (Approximately one in ten of the great Chorus.)

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

*Allegretto.*



Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

Rich - ly are given, Ser - vice most

*cres.*

wor - - - thy Wait - - eth be - fore thee. Thy real Master

wor - - - thy Wait - - eth be - fore thee. Thy real Master

wor - - - thy Wait - - eth be - fore thee. Thy real Master

wor - - - thy Wait - - eth be - fore thee. Thy real Master

*f*

*dim.*

needs thee, . . and His work must be - gin.

*dim.*

needs thee, and His work must be - gin.

*dim.*

needs thee, and His work must be - gin.

*dim.*

needs thee, and His work must be - gin.

*dim.*

*p* *espressivo.*

*pp*

*a tempo giusto.*

*p*

*8va*

*f*

*8va*

*agitato.*

*8va*

*fff molto marcato.*

8269.

Soc.

*sempre più agitato.* *con gran forza.*

*Ad lib. A CHILD'S VOICE IN THE DISTANCE. (Short pause.)*  
 Of - fe - rus, wilt thou not bear me a - cross? *(Short pause.)*

*crescendo ed agitato.*

*The Child's voice nearer. (Short pause.)*  
 Of - fer - us, car - ry me o - ver to - night! *(Short pause.)*

*crescendo ed agitato.* 8va ..... *f*

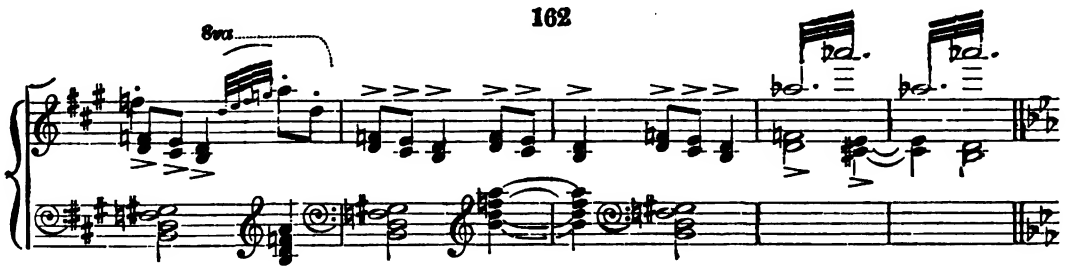
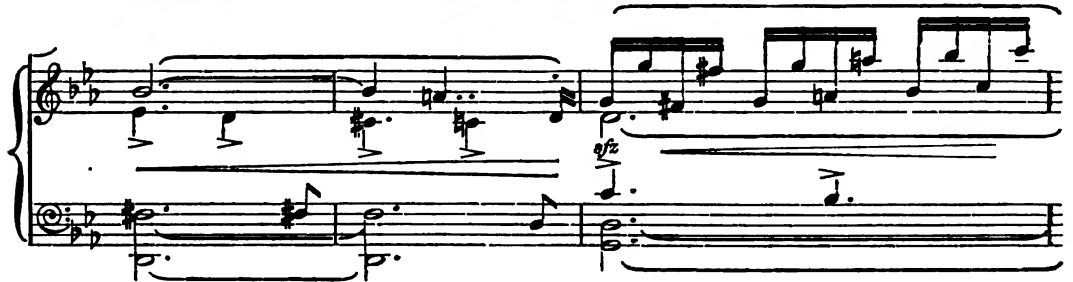
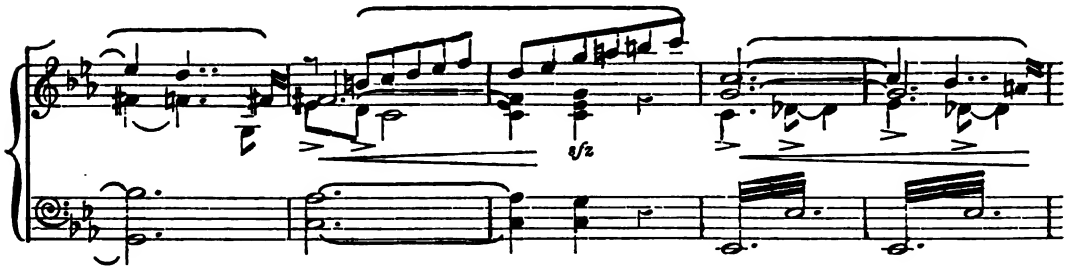
*f* (The Child's voice still nearer.)  
Of-fer-us! Of-fer-us! car-ry me o-ver to-night!  
*ppp* *pp*

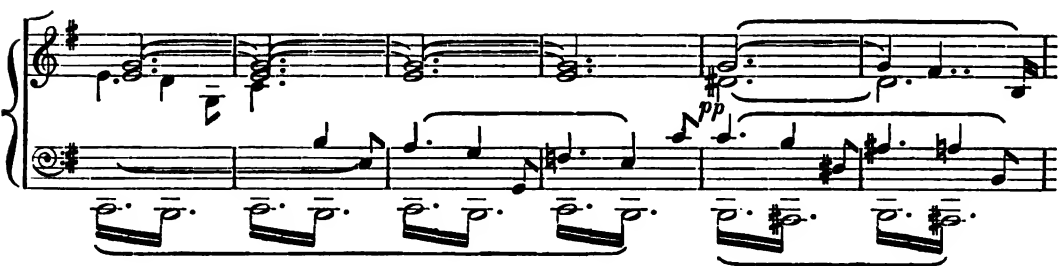
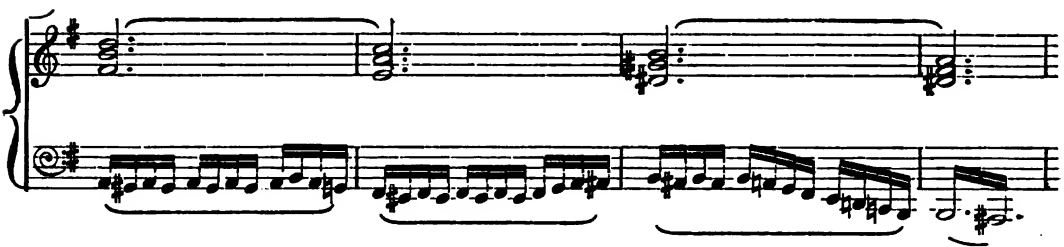
*Moderato.*  
*pp* *poco a poco, più mosso.*

*Allegro.* *cres.* *f* 8va.....

8va..... 8va..... 8va.....

8va.

*Allegro ma non troppo.**fff tutta forza.*



*Molto moderato.* ♩ = ♩ .

*ppp*

**OFFERUS.**

*p*

Bear . . . ing thus 8va . . . my . . .

pre 8va . . . cious bur - - - den

Through 8va . . . the dark and

all 8va . . . gry wa - - - ters,

Power Di - vine my

*Sua*

spi rit ur ges,

*Sua*

Through the tu - mult wild, Of the

*marcato.*

waves surg - ing

flood,

*p*



*p*  
Power Di - vine . . . my . . .

*pp*

spi - rit ur - ges,

*cres.*  
Through the an - - - gry . . .

*Sua*

*cres.*

waves, Till I

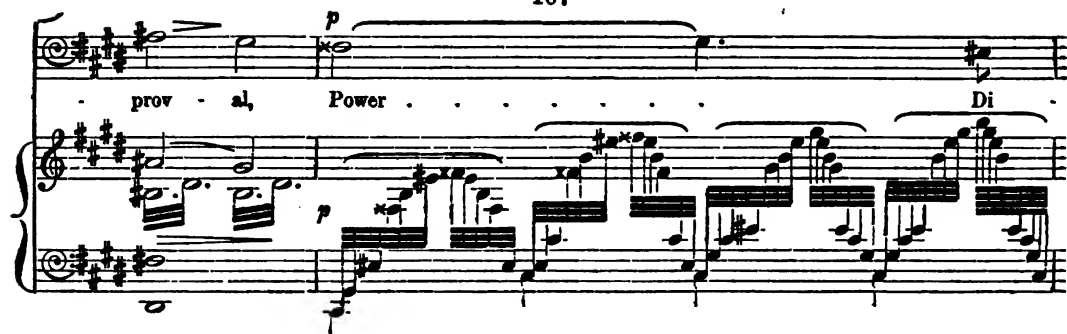
*Sua*

*cres.*

*con gran espressione.*  
*f*  
gain . . . the great prize . . . Of my Mas - - - ter's ap -

*f*

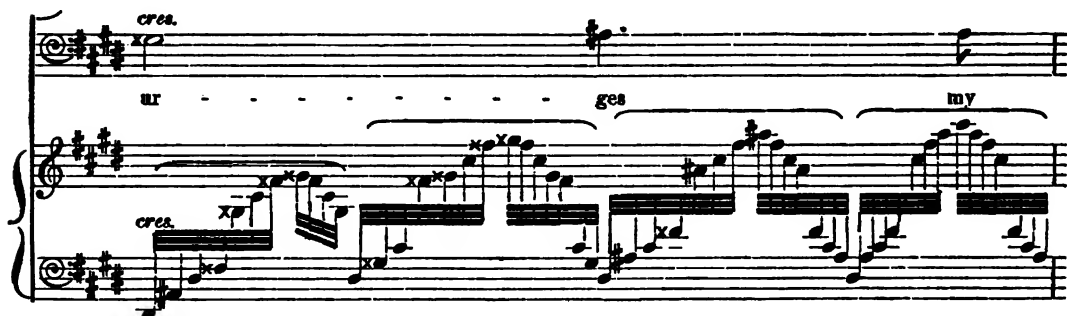
prov - al, Power . . . . . Di



vine . . . . .




ur . . . . . ges . . . . . my



spi . . . . . rit . . . . . to be



strong, . . . . .



Till I win the rich re - ward,

till I win the blessed guerdon Of the

Lord, and His own ap - prov - ing

word.

*(The storm subsides. OFFERUS reaches the shore. The dawn appears faintly.)*

Know, mor tal,  
ALTO.  
Know, mor tal,  
TENOR.  
Know, mor tal,  
BASS.  
Know,  
*Un pochetto più mosso.*

thou hast borne  
thou hast borne  
thou hast borne  
thou hast borne

In thine arms the  
In thine arms the  
In thine arms the  
In thine arms the

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

borne in thine

borne in thine

borne in thine

borne in thine

*fz*

arms, Christ,

*fz*

arms, Christ,

*fz*

arms, Christ,

*fz*

arms, Christ,

*dim.*  
and His bless - - - ing hast  
*dim.*  
and His bless - - - ing hast  
*dim.*  
and His bless - - - ing hast  
*dim.*  
and His bless - - - ing hast

won.  
won.  
won.  
who.

8va

8va

## AN ANGEL.

*p*

Peace . . . be with . . . thee! Lo, . . . now the morn . .

## HERMIT.

*p*

Peace . . . be with . . . thee! Lo, . . . now the morn . .

## CHORUS.

*p*

Peace be with thee! Lo, the morn . .

*p*

Peace . . . be with . . . thee! Lo, . . . now the morn

*p*

Peace . . . be with thee! Lo, . . . now the morn

*p*

Peace . . . be with thee! Lo, now the morn

*L'istesso tempo. d. = d**p dolce.*

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown. . .

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown. . .

*dolce.*

On . . . thy head . . . its light has thrown. . .

*dolce.*

On . . . thy head . . . its light . . . has thrown.

*dolce.*

On thy head . . . its light . . . has thrown.

*dolce.*

The image shows a musical score for the song "The Rose Tree". It consists of six staves. The first five staves are for vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff is for the piano accompaniment, featuring a grand staff with both treble and bass clefs. The piano part begins with a *ppp* (pianissimo) dynamic marking. The melody is characterized by a series of ascending and descending eighth-note runs, each marked with a slur and a series of dots above the notes, suggesting a specific articulation or ornamentation. The time signature is 3/4, and the key signature is three sharps.



*Allegro.*  
HERMIT.

Chris - to - pher, . . this be thy name, Chris - to - pher, . .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

*Allegro.*

*p*

this be thy name, . . this . . . be thy name, Hence-forth,

. . . be thy name, this . . . be thy name,

. . . be thy name, this . . . be thy name,

. . . be thy name, this . . . be thy name,

. . . be thy name, this be thy name,

*p*

*legato e con anima.*

hence . . . forth by right - ful claim. . . This, through the

this . . . be thy name, . . . Through all

this . . . be thy name, Through . . .

this be thy name, Through all

this be thy name, Through . . .

*legato e con anima.*

a - ges yet to be, Shall bring thee hon - our,

a - - ges yet . . . to be, an hon - - our,

all . . . a - - ges, an hon - - our,

a - - ges, an hon - - our,

. . . all a - - ges, an hon - our,

*tr*





*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,  
*fff* Chris - to-pher, Chris - to-pher,



2 be now thy name.  
2 be now thy name.  
2 be now my name.  
2 be now thy name.  
2 be now thy name.  
2 be now thy name.  
2 be now thy name.  
2 be now thy name.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a long, sweeping line across the first two measures. The bass staff provides a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a repeat sign at the end of the first system.

*Allegro risoluto.*

Chris - to - pher, . . . la - bour brave - ly on, la - bour brave - ly

Chris - to - pher, . . . la - bour brave - ly on, Though

Chris - to - pher, . . . la - bour brave - ly

Chris - to - pher, . . .

*Allegro risoluto.*

*ff*

on, And though the storm-y . . waves a - rise, . . labour brave-ly

storm . . and storm - - y waves a - rise, la - bour brave-ly

on, Though storm-y . . waves a - rise, la - bour brave-ly

labour brave-ly . . on, . . . . . Though storm-y waves . . a -

on. La - - bour

on. La - - bour

on. La - - bour

rise. La - - bour

*poco a poco cres.*

no - bly, brave - ly on, Though the

*poco a poco cres.*

no - bly, brave - ly on, Though the

*poco a poco cres.*

no - bly, brave - ly on, Though the

*poco a poco cres.*

no - bly, brave - ly on, Though the

storm y waves of ..

storm - y waves, waves of .. life, of ..

storm y waves, waves of

storm y waves of life, of

*f*

life are rush - ing o'er thee, are rush - ing  
 life are rush - ing o'er thee, are rush - ing  
 life are rush - ing o'er thee, are rush - ing  
 8va life are rush - ing o'er thee, are rush - ing

o'er thee.  
 o'er thee.  
 o'er thee.  
 8va o'er thee

Chris - to - pher, . .  
 Chris - to - pher, . .  
 Chris - to - pher, . .  
 Chris - to - pher, . .



AN ANGEL.

HERMIT.

OFFERUS.

On . . . the

On the

On . . . the

la - bour brave - . . ly on,

la - bour brave - . . ly on,

la - bour brave - . . ly on,

la - bour brave - . . ly on,

*pp*

far e - ter - nal shore

He . . is watch - ing ev - er -

far e - ter - nal shore

He . . is watch - ing ev - er -

far e - ter - nal shore

He . . is watch - ing ev - er -

*pp*

On . . the far e - ter - nal shore,

He . .

*pp*

On the far e - ter - nal shore,

He . .

*pp*

On the far e - ter - nal shore,

He . .

*pp*

On . . the far e - ter - nal shore,

He . .

*pp*

- more.

- more.

- more.

is watch - ing ev - er - more,

is watch - ing ev - er - more,

is watch - ing ev - er - more.

is watch - ing ev - er - more.

*pp* *f*

*f* On . . th'e - ter - nal

*f* On . .

*f* On . . th'e - ter - nal

*f* On . .

5260.

shore He . . is watch - ing ev - er - more, .  
th' e - ter - nal shore . . He watch - eth ev - er -  
shore He . . is watch - ing ev - er - more, .  
th' e - ter - nal shore . . He watch - eth ev - er -

Chris - to - pher, . . ev - er - more,  
- more, Chris - to - pher, . . la - bour on,  
Chris - to - pher, . . ev - er - more,  
- more, Chris - to - pher, . . la - bour on,

*cres.* Chris - to - pher, la - bour brave - - ly on, *f*  
*cres.* Chris - to - pher, la - bour brave - - ly on, *f*  
*cres.* Chris - to - pher, la - bour brave - - ly on, *f*  
*cres.* Chris - to - pher, la - bour brave - - ly on, *f*  
Chris - to - pher, la - bour brave - - ly on,

*cres.*

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pp On the far e -

pp On the far e -

pp On the far e -

pp On the far e -

pp On the far e -

pp

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

The musical score is for a hymn titled "The Watchman". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "ter - nal . . shore . . He is watch - ing ev - er -". The piano part includes a prelude and a postlude, both in the key of F# and 4/4 time. The prelude consists of a series of chords and a melodic line, while the postlude is a simple harmonic progression.

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

8269.

own, With the saints then *cres.*  
 own, With the saints then *cres.*  
 own, With the saints then *cres.*  
 own, With the saints then *cres.*

in . . Pa - ra - dise, And with joy di - vine shall crown,  
 in Pa - ra - dise, And with joy di - vine shall crown,  
 in Pa - ra - dise, And with joy shall crown, Chris - to - pher, . .  
 in Pa - ra - dise, And with joy shall crown,

Chris - to - pher, . . la - bour, Chris - to - pher, . .  
 Chris - to - pher, la - bour on, Chris - to - pher,  
 labour bravely on, la - bour, Chris - to - pher, . .  
 Chris - to - pher, . . labour bravely on, la - bour on, Chris - to - pher,

**AN ANGEL.**

[illegible]

ev - er - more, joy

ev - er - more, joy

ev - er - more, joy

vine, joy di - vine

vine, joy di - vine

vine, joy di - vine

vine, joy di - vine

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

*sfz* *p* *ff*